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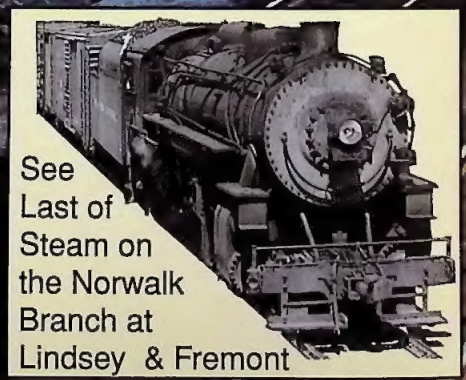

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HERRON VIDEO RAIL

RON FLANARY, ST. *LOUIS LOCAL*, WATERCOLOR, 16" X 20", BILL MILLSAP COLLECTION

Ron Flanary

Jewels in the Sunlight

One mightn't figure southern Indiana to be a place to see a green and gold 4-6-2 pulling a train of standard heavyweight passenger cars, but if you ran across Southern Railway's line from Louisville to St. Louis, a sight like this might just be your unexpected pleasure. Southern light Pacific 1234 is seen handling the three-car St. Louis local through Birdseye, Indiana, about 1950.

On no other railroad would one be as likely to see a 1905-vintage 4-6-2 as dandified as this Ps-2. The attention lavished upon her by Southern's Princeton, Indiana, shop has given her a Dooley Bonnet smoke deflector and a more modern appearing sand dome as well as a Worthington SA feedwater heater, multiple bearing crossheads, and a Standard stoker. Her original Rushton trailer truck was replaced with the Hodges-style truck sometime between 1947 and 1950, an almost unbelievable modification to a 40-year-old locomotive.

Just to have seen her passing through the fields of Indiana would have been almost more than one could stand—but can you imagine riding in the rear vestibule of that last coach, listening to the sharp exhaust and the occasional steamboat whistle punctuated by the sound of those six-wheel trucks? –Ed King

VINTAGE RAILS™

MAY/JUNE 1999 ISSUE NO. 18

Features

8 Rare Pleasures

BY RICHARD STEINHEIMER

Admiration for EMD cab units.

32 Railroads on Parade

BY JOHN P. HANKEY

Generation after generation of enthusiasm and nostalgia. "Railfair '99," page 41.

42 Confessions of a News Butcher

BY DOUG RIDDELL

Richard Stewart hawked refreshments to passengers for Union News. "Union News: A Sketchy History," by John H. White Jr., page 50.

52 Challengers Northeast

BY BERT PENNYPACKER

The Deleware & Hudson owned a fleet of 40 sleek 4-6-6-4s.

54 Duluth's Impressive Ore Operations

BY JOHN GRUBER

Esther Bubley views rails and Great Lakes shipping.

64 Operation: Railfan, 1944

BY RALPH E. HALLOCK

Two railfans travel through the East and South before being inducted into the military.

74 The Sub Run

BY WILLIAM J. POWERS

A crew gets out of the grimy city and into Chagrin Falls.

82 Railroad Art of C. Peter Helck

BY MICHAEL ZEGA

Steam trains were his first love.

86 Toy Train Action and Interaction

BY ALLAN W. MILLER

Operating accessories add life to a layout.

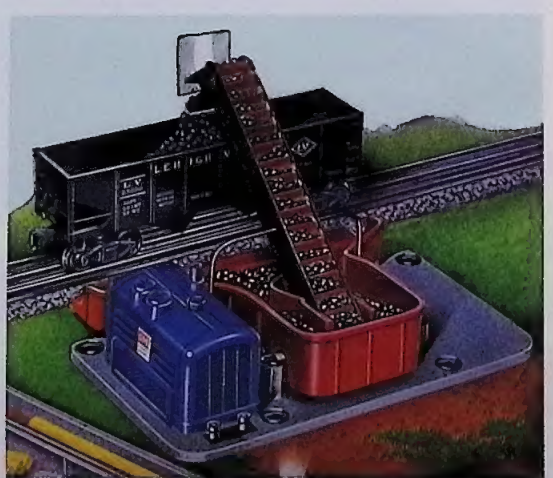
88 Classic Railroad Stories

SELECTED BY JAMES D. PORTERFIELD

"Dan Peters and Casey Jones," by Wilbur L. Schramm.

32

B. L. STONE, GEORGE KRAMBLES COLLECTION



86

ALLAN W. MILLER COLLECTION

42

ED KING

Cover: Rock Island presented the Rocket Village to "show the romance of the Southwest" at the Chicago Railroad Fair in 1948. The exhibit included *La Mirada*, an observation-sleeper lettered for the *Golden Rocket*, an announced but never inaugurated RI/Southern Pacific Chicago to Los Angeles train. For more about railroad fairs, see pages 32-41. Photo by B. L. Stone, George Krambles Collection.

Departments

7 Operator's Desk
The fairest of the fairs.

10 Letters to the Editor
Pittsburgh Terminal, detector cars, and more.

18 Readers Recall
Adirondack Alcos; left behind on the SP.

30 Time-Tables: 1951
Lackawanna—the route of Phoebe Snow.

94 Unforgettable Railroad Days
Robert Janz tells how even wreckers had their bad days.

100 Railroad Collectibles
Ralph D. Pierce and pocket watches.

103 Vintage Marketplace
Santa Fe and Great Northern books, plus a volume of South Shore posters.

111 Swap Meet
Classified advertisers list bargains.

114 Terminal Ad
Southern Pacific advertises trips to 1940 world's fair in San Francisco.

JOHN HANKEY COLLECTION

32 **The Centenary Exhibition and Pageant of the Baltimore & Ohio Railroad (1927) also illustrated historic railroading on its cover.**

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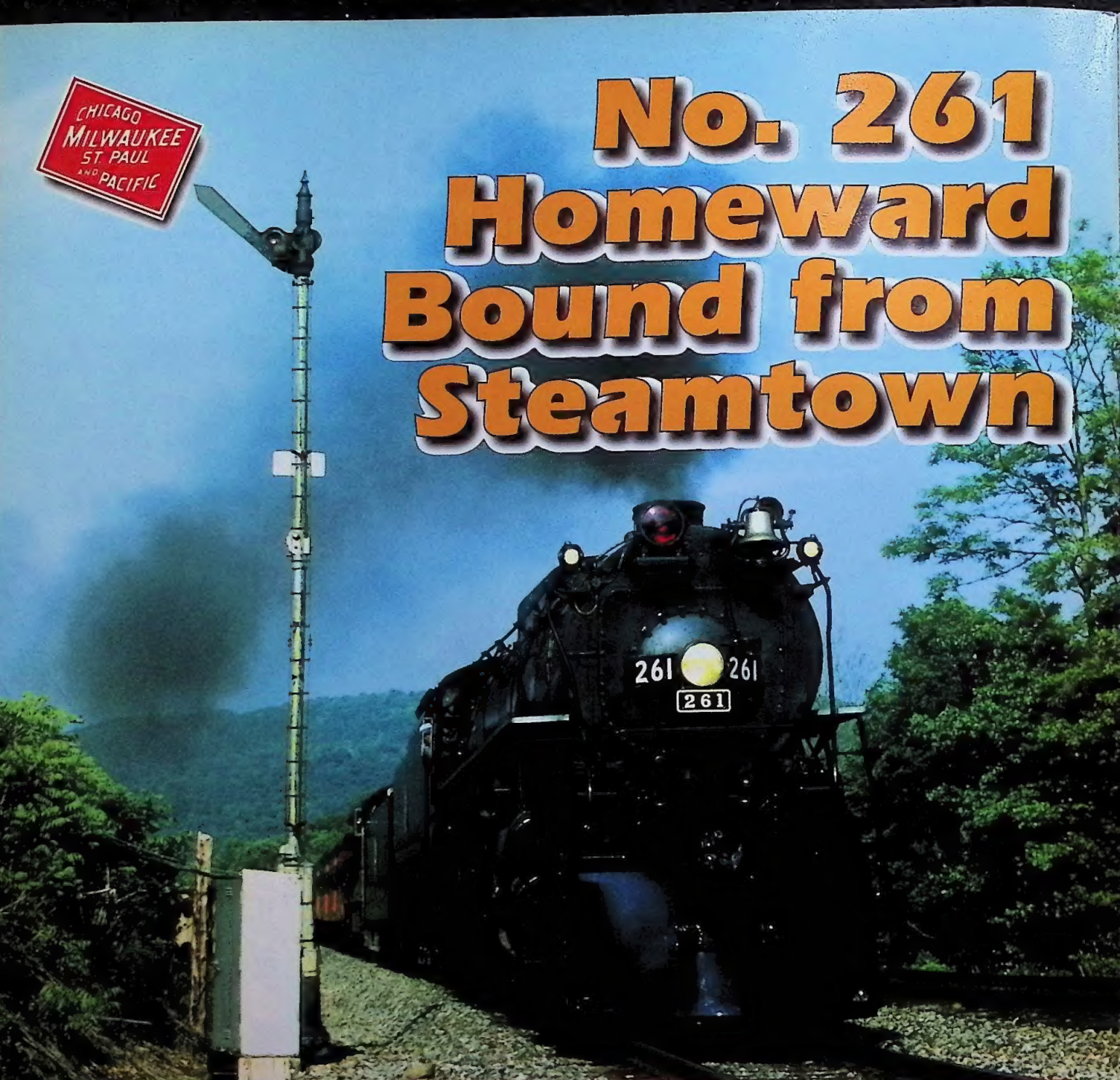

No. 261 Homeward Bound from Steamtown

IF IT'S TUESDAY, THIS MUST BE PUNXSUTAWNEY . . . many of us have watched restored steam locomotives in action and have even ridden steam excursions, but do we really know what it takes to keep a giant steam engine on the move in the diesel age? Here's a unique tape that blends the quality runbys you've come to expect from Goodheart with behind-the-scenes views of the fascinating work of crew members as they move Milwaukee Road 4-8-4 No. 261 on a five-state run from Scranton, Pa., to Chicago, after spending a year at Steamtown. Ride the coaches, experience the crew car, and join the engineer in the cab at 60 mph in this day-and-night saga of moving a 420-ton steel monster and its train over 600 miles. All this, plus *we still have* the regular runby scenes everybody likes. 56 minutes, $29.95

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The Fairest of the Fairs

Take your pick. What's your favorite railroad fair?

It's a tradition reaching back to the beginning of railroading. The Chicago Railroad Fairs of 1948 and 1949 may well be the best-remembered railroad extravaganzas, since they represented the last major display of vintage equipment presented by the industry itself. The Baltimore & Ohio's Fair of the Iron Horse in 1927 certainly ranks high in memory.

As the most influential, you might turn to the massive railroad exhibits at the World's Columbian Exposition in Chicago in 1893. They were, as John Hankey points out, the basis for most of the railroad industry's later presentations. While the 1893 fair was not devoted solely to railroading, it illustrates railroading's far-reaching presence and influence on the cultural life of the nation.

There are many reasons we might regard railroad fairs important and interesting. The companies reaped far-reaching benefits, as Hankey explains on pages 32-40. That includes favorable public opinion as well as increases in travel by train. Take a look at the magnificent Santa Fe poster for the 1934 fair, reproduced here.

POSTER PLUS, CHICAGO

Everyone loves a fair, whether the local county fair or a giant railroad fair in a large city. And indeed, their impact spreads far beyond the nationally recorded shows. Witness the 1954 Indiana State Fair with the theme, "Transportation—Its Role in the Growth of Agriculture and Industry." The exhibit, called the biggest "rail panorama" in the history of the Hoosier State, featured 19 pieces of modern equipment and five antique units, plus an eight-car, air-conditioned passenger train.

Recently, the stage has shifted to the West Coast, where the California State Railroad Museum and its Foundation are getting ready to present the third Railfair (see page 41), billed as the last great rail show of the 20th century.

Opportunities abound this summer for participation in Vintage railroading events. In addition to the Sacramento fair, in slightly more than a month's time, early in the season, a restored Galloping Goose (see the next issue, *VR* No. 19) will be running May 20 through June 2 on the Cumbres & Toltec in Colorado and New Mexico. The 1999 Railroad Heritage Conference in Altoona, Pennsylvania, entitled "The Railroad in Art, Music and Literature," is June 17-20. It is co-sponsored by Penn State Altoona and the Railroaders Memorial Museum. *VR* contributors on the program include Ted Rose, who frequently provides artwork for the Archives page, "Subject as Art"; James Porterfield, who selects *VR* fiction, hosting rail theme dinners and film discussions; and myself, "Photographing Trains."

Which brings us to the next question: should *VR* expand its coverage of preservation activities? As always, the goal is to bring you the best of Vintage railroading. It seems to us that because the vast majority of today's railway preservation efforts center on the buildings, artifacts, and experiences of the VINTAGE RAILS era, coverage of those efforts would be of interest to our readers. Let us know what you think—and look for the best railroad writing and photography as *VR* begins its third year of publication.

John Gruber, editor

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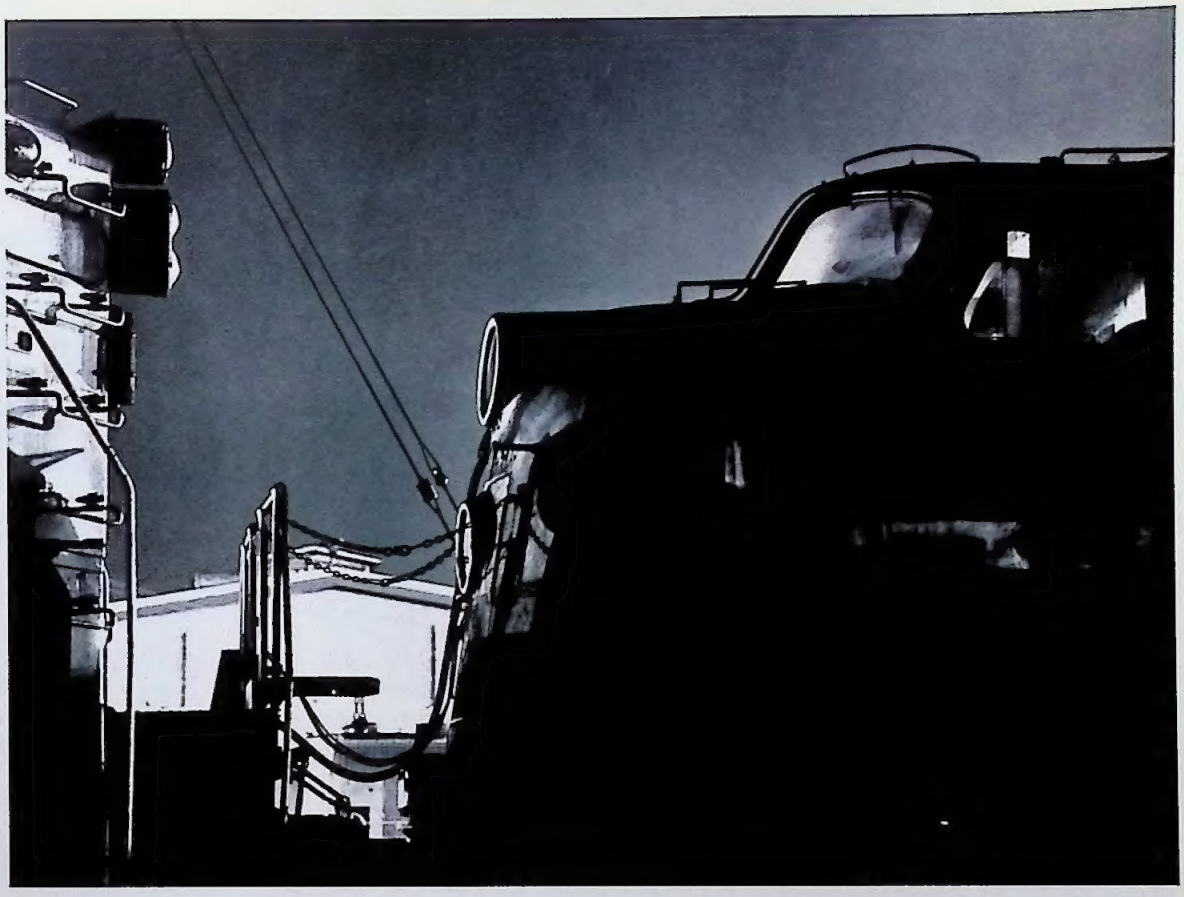
Rare Pleasures 12

TEXT AND PHOTOS BY RICHARD STEINHEIMER

Rare Pleasures, a continuing series of photos and short blocks of text by Richard Steinheimer, reminds us of the many technical and operational aspects of railroading that were so much an interesting part of our lives in the second half of the 20th century.



Henry Ford All Over Again

The General Motors F units that poured out of La Grange en masse in the 1940s and 1950s forever changed the face of U.S. railroading. From the first FT in 1939 to the last FL9 in 1960, over 7,600 F units were manufactured. They took North American railroading by storm, because they were generally reliable, not too expensive, and capable of performing virtually any task a railroad demanded, large or small. They were a bit like Henry Ford's Model-T that was mass-produced on a moving assembly line and that created the first mass market for automobiles. The new diesels, compared to steam, were also simple to operate, had lots of low-speed tractive effort, and were capable of eliminating many of the direct, as well as indirect, costs of steam operation. Down could come the coaling towers, large roundhouses, and water towers (along with all their associated heaters, dams, and pipelines). Eliminated also were most helper operations and even three-person engine crews.

Tonight we see the last operating F7 of the Southern Pacific Railroad, No. 6349, idling the night away in Roseville, California. Before the year 1972 is over, this 1951 freight unit will be off the SP roster in favor of the modern hood units like the one to which it is coupled. New Geeps and SDs are being mass-produced by GM just as the F units were.

It's Henry Ford all over again.

Childlike Admiration

Sometimes we forget the childlike admiration we felt for certain railroads and for certain experiences we felt in our youth. Acting as an adult sometimes carries a load of responsibility that prevents us from again enjoying simple pleasures. Consider the fascination felt by these schoolchildren in Boise, Idaho, who are distracted while waiting for their school bus by today's departure of the westbound *Portland Rose* streamliner from the city's great old Spanish-style depot.

Sure, the train has been demoted almost to the point of being just a mail train. Sure, the great steam locomotives that once threw towers of white exhaust high into the sky have themselves gone to the scrap yard in the sky. And sure, today's locomotive is just another common trio of Armour yellow E units.

But don't try telling that stuff to the kids, because they know better than to minimize such events as they are seeing on this cold December morning.

These little kids are now in their 40s, but I'm sure a few of them still remember the way they would stand at the school bus stop and watch the passing trains of the Union Pacific Railroad while waiting for their ride.

Next Issue . . .

JAMES HADLEY COLLECTION

Before northbound departure from Indianapolis Union Station, the conductor and engine crew take time to pose with the station agent in and around Monon F3A No. 83, ca. 1951.

VINTAGE RAILS takes a close-up look at Indiana's very own Monon Route, the 550-mile railroad fondly nicknamed the "Hoosier Line," in the July/August issue.

James P. Ziegler travels to Monon, "the heart of the Hoosier Line," to talk with retired railroaders. The Monon and the town that gave it its name are still inextricably linked, and memories abound of the snowstorms, the "Mercy Train," and the wreck of the *Thoroughbred*, as well as of everyday life working for the railroad. Photography by J. Parker Lamb, Louis A. Marre, and others will be featured.

Jack Maguire describes how John Walker Barriger III, who took the reigns of the ailing Monon in 1946, modernized the Hoosier Line, improved employee morale, and restored the public's confidence in the railroad.

On the lighter side, Joseph Zucker relates his adventures on September 30, 1967, when he arrived in Louisville to ride the last northbound Monon passenger train—but arrived an hour late. In a mad dash across the Ohio River and through southern Indiana, he raced after the train in a taxi driver's personal automobile. Find out whether or not he catches the *Thoroughbred*.

In addition, photographs of the Southern Railway main line to Spencer, North Carolina, and other features will be in VINTAGE RAILS No. 19, available on newsstands and to subscribers May 4.

LETTERS

Terminals and Detector Cars

Pittsburgh

Whoa there folks—Whoa! In the article on Pittsburgh's steam railroading in *VR* 17, the caption to the photo on page 37 states, "... with pillars is the Wabash Terminal, never reached by the line's tracks." Totally wrong!

The Wabash Pittsburgh Terminal Railway's tracks did indeed reach that building on June 1, 1904, though the first train, backed through the Mount Washington Tunnel and across the Monongahela River, could not enter the glass-topped train shed itself, because the terminal trackwork was not yet completed.

The actual start of WPT passenger service was July 2, 1904. The last train into and out of the WPT was headed by Pittsburgh & West Virginia Railway 2-8-0 No. 921, which ran from Rook Yard to the downtown depot, crossed the Mon River after transiting the Mount Washington Tunnel, coupled onto 13 gondolas (six loads, seven empties), and retraced its tracks across the river and through the bore, closing 44 years of WPT/P&WV service to downtown's Golden Triangle, February 6, 1948.

The photo of the P&LE Pittsburgh station at Smithfield and Carson streets on page 39 shows the north pier of the old WPT bridge into downtown.

What surprised me was that no mention was made in the caption for the photo laid out across pages 34-35 of the prominent building seen in the far right background—the University of Pittsburgh's Cathedral of Learning, long a landmark of the Steel City's east end skyline.

For those of us who were fortunate enough to know the "real Pittsburgh" of the 1930s and 1940s, today's Pittsburgh pales in comparison. I'd take the smoke, soot, dirt, pollution, and noise of yesteryear anytime to today's "squeaky clean" version of what once was, in my mind anyway, the greatest city in the world. It

JOHN GRUBER COLLECTION

Wabash Terminal in Pittsburgh, ca. 1907.

would be impossible to equate what Pittsburgh once was to today's non-steel city.

But thanks for the memories the article stirred.

J. J. Young Jr.
Charleston, West Virginia

U-Boats

I thoroughly enjoyed Ed King's lighthearted review of his throttle-jockey experiences with the earlier GE U-boats. While I don't have as much firsthand experience as him, I agree those early U25s (both the Bs and Cs) on the L&N were interesting animals. I first crawled into the cab of one (three U25Bs) on an autorack train at Corbin in 1964. Good grief—a 16-notch throttle (actually eight, with half notches)! Another thing that always intrigued me about those first Boats were those thick, thick handrails. Somebody at GE should have measured the grip of a small human hand before specifying such large-diameter handrails. That long throttle was also a strange appointment, particularly compared to the stubby EMD version.

One of the more interesting assignments for earlier GE units on the L&N was the "Mule Train," a Georgia Power unit coal train loaded at Merna, Kentucky, beginning in 1966, and one of the first such applications of this now familiar loading technique on that railroad. The 84-car trains were loaded in two cuts on the branch, which was very steep, particularly near the flood loader. For the first three or four years, the railroad only assigned four U25Cs (or later, the U28Cs). Why? The 16-notch throttle was the answer. The train loaded upgrade (obviously, it would have been near impossible to load down hill and maintain an even loading speed, unless the engineer kept the train brake applied and pulled down grade), so the big GEs seemed to work well in that application.

As awkward as the GE cab layout was, it couldn't hold a candle to an Alco C-628. When L&N started buying six-motor units in the mid-1960s (SD35s/SDP35s/SD40s, C-628s/C-630s, U25Cs/U28Cs) it got just about everything available. The evening southbound through freight at my then home town of Appalachia, Virginia, always stopped to make a set-out for the Southern. I knew all the crews, and thus got to sample brief visits to the cab in just about everything L&N ran then, including older power like FA2s, F7s, Geeps, and RS-3s. Those big Alcos though had a cab that looked like it was designed by a high school shop class. Also, the steps up to the front and rear walkways were narrow and STRAIGHT up, not like the stair step arrangement on an EMD unit. The big Alcos also rode like the devil, too. While they were solid drag units (at least when they were running), crews always rated the big Alcos last, the GEs second, and the EMDs at the top of the popularity polls.

Thanks for running Mr. King's entertaining and accurate description of the old GEs. There's nothing like hearing from people who really know, and he consistently delivers on that account.

Ron Flanary
Big Stone Gap, Virginia

Reefer Cars

I received VINTAGE RAILS No. 17 yesterday ... it's another great issue with wonderful articles. I enjoyed Wayne Duplisea's story about moving refrigerator cars on the Bangor & Aroostook in the 1950s. It has real railroad flavor. It also has two sentences in paragraph three that I believe to be in error. Wayne states that, "BAR owned or had on order 1,650 reefer cars, making it the second largest fleet in the country. Only the giant Fruit Growers Express of California owned more." Wow! I have a 1954 Railroad Equipment Register, which shows BAR to

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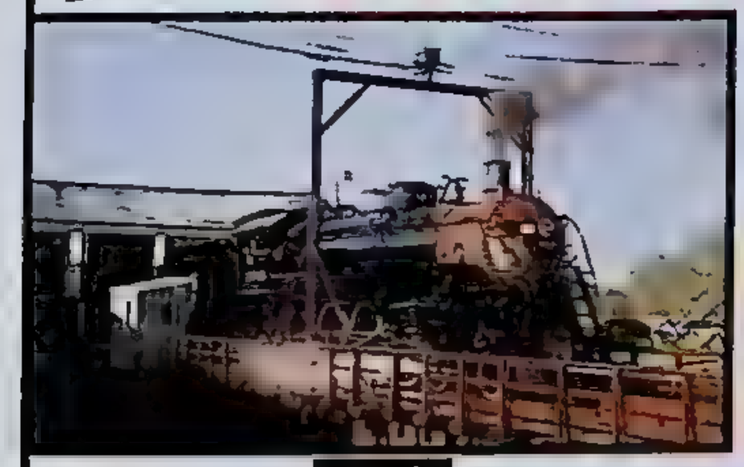

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be not even in the top 12. Atop the list, of course, is Pacific Fruit Express, with 38,936 reefers. Santa Fe (SFRD) was second with 14,830 and Fruit Growers Express third with 12,483. Other companies owning more reefers include: ART, 9,698; MDT, 9,062; WFEX, 5,732; GATX, 5,227; NRC, 4,046; NWX, 2,743; BREX, 2,149; and NATX, 1,995.

Also, Fruit Growers Express was not based in California. Although affiliated with Hill lines roads (WFEX, BREX), FGEX was primarily an eastern road operation—PRR, Southern, etc. I believe it was headquartered in Chicago or Washington, D.C.

Other than that paragraph, a great story.

Tom Warne
Fairfield, California

Rare Pleasures

Regarding the text and photo by Richard Steinheimer on page 9 (*VR* 17) of the UP 2-10-2 No. 5006 at full throttle pushing up a known steep and treacherous grade behind a wooden caboose: I know for a fact that this photo must have been taken prior to the middle of 1951, as in about June 1951 a similar situation happened in Kansas.

A helper engine of the 2-10-2 type was called to shove a mainline empty grain boxcar train from Salina to Kanopolis, Kansas. On the steep grade west of Brookville, Kansas, the lead engine, another 2-10-2, lost adhesion and spun, throwing the entire tonnage on the rear helper cut in behind a wooden caboose. With, I am sure, a resounding crash, the wooden caboose collapsed. There were no deaths or injuries, since the rear brakeman and conductor had very thoughtfully left the caboose to ride the helper engine.

Immediately after this incident, a bulletin came down from the Kansas City superintendent that either no wooden cabooses were to be used, or, if no other available, the helper engine would always be cut into the train ahead of the caboose.

I can only imagine what the lonely face in the caboose cupola window was thinking—probably not even considering that with a slight surge in the train, the 2-10-2 would be his seat partner.

Roger L. Robertson
Aurora, Colorado
Retired UP, C&S, BN, BNSF
clerk, op, CTC control op

Trolley Memories

Joe Curreri's account "When Trolleys Were King of the Road" in *VR* 17 brought

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John Illman
Nordland, Washington

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The R-5 was built in 1946 or 1948 (my records are conflicting) and ran until 1960, when it was replaced by the first road-rail residual magnetic detector car/truck, the HR-1, also designed and built by the AAR for GN. The HR-1 was the first detector car with all transistorized equipment, which, with other improvements, allowed the equipment to fit into a road-rail truck.

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The 1955 crew photo shows G. W. (Bill) Honsa, Ruland O. Peterson, Jack Robertson, and Herb C. Nelson, from left to right, standing beside the tow car of rail detector R-5.

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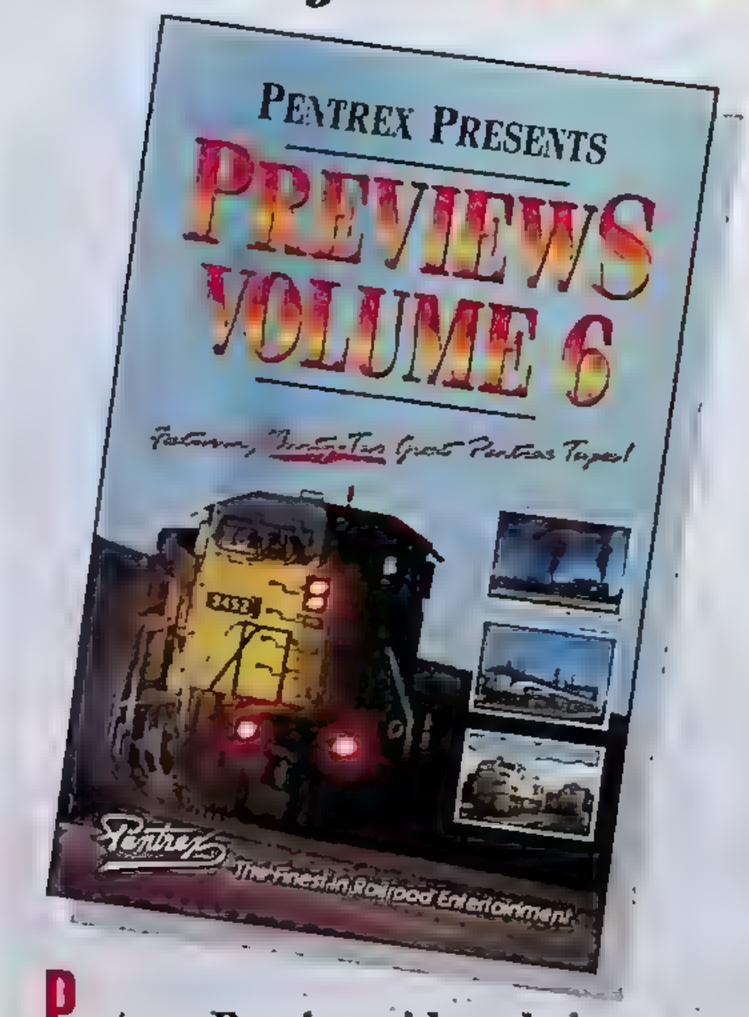

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MAG8

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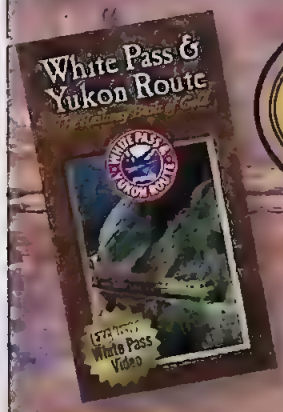

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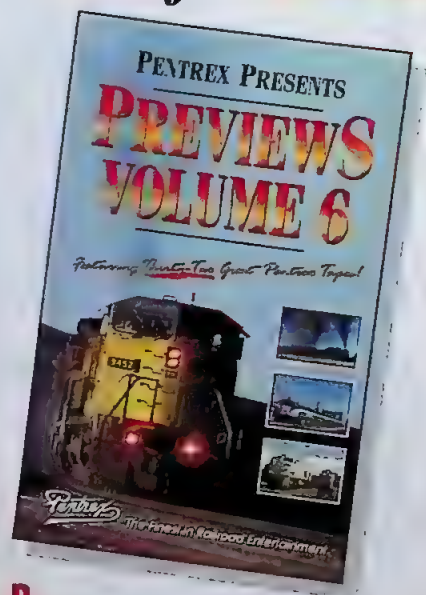

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HENRY W. KEEVIL, WALTER R. KEEVIL COLLECTION

GN detector car R-5 is at work near Superior, Wisconsin, on July 13, 1953. Comparing this 1953 photo to the 1958 view in *VR* 16 shows that a large brass bell was added at some time.

AAR to operate itself and for member roads to operate for themselves. He worked constantly to improve the equipment and received many patents for rail flaw detection equipment. As improved equipment was developed in the AAR lab in Chicago, he would often take it out to test on one car or another in actual service.

On two of his trips to visit the GN car in 1953 and 1955, he photographed it as well as its crew.

Walter R. Keevil
Evanston, Illinois

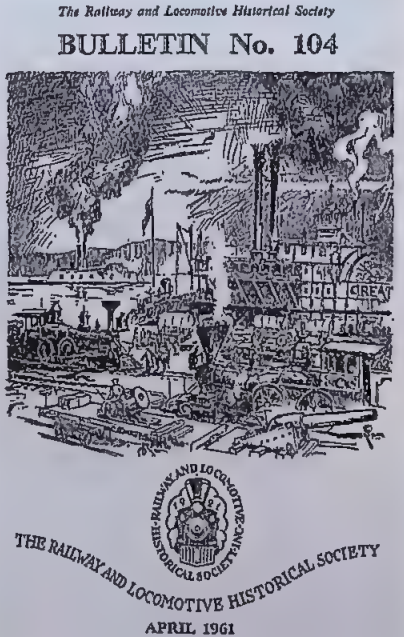
Otto Kuhler

I was interested in the brief story in *VR* 16 on old friend Otto Kuhler—fascinating person, accomplished designer and artist. The story (and Otto) is bigger than the article, and anyone interested should look for a copy of the book MY IRON JOURNEY, an autobiography and portfolio of his work published by the Intermountain Chapter of the NRHS in 1967.

Otto and his charming wife Simonne were old friends of the Colorado Railroad Museum, and the museum maintains a small gallery of some of Otto's work. I used one of Otto's paintings for the dust jacket of our COLORADO RAILROAD ANNUAL No. 14, and also for the first edition of David Myrick's NEW MEXICO'S RAILROADS.

Otto was also an early and active member of the Railway & Locomotive Historical Society, served as art director for the Society's journal, the BULLETIN, and produced a number of attractive black and white cover designs for the BULLETIN—like the intricate scene on the enclosed Xerox from the April 1961 BULLETIN No. 104. Collectors looking for some "original" Kuhler artwork could search around for some early issues for the cover designs.

Cornelius W. Hauck
Cincinnati, Ohio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THE RAILWAY AND LOCOMOTIVE HISTORICAL SOCIETY
APRIL 1961

RAILWAY & LOCOMOTIVE HISTORICAL SOCIETY, CORNELIUS W. HAUCK COLLECTION

Otto Kuhler's cover design for the R&LHS's April 1961 BULLETIN No. 104.

Three-cylinder Locomotives

More on three-cylinder locos. A live-steamer in Bath, England, has told me that there are two three-cylinder 4-6-2s in North America, which I had overlooked. They are London & North Eastern 4496, now at Green Bay, Wisconsin, and 4489, at Delson, Quebec. Both were built at the railway's works at Doncaster in 1937. I wonder why no one on this continent has written to us about them; perhaps no one knows that they have three cylinders!

Robert A. Le Massena
Lakewood, Colorado

◇

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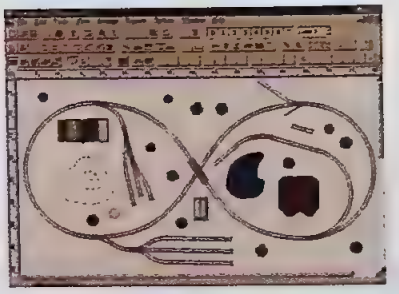

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Memories From Along the Lines

EDITED BY JAMES P. ZIEGLER

Adirondack Alcos

The Adirondack Railway attempted to revive the Remsen–Lake Placid section of New York Central's Adirondack Division during the late 1970s and early 1980s. For a brief period passenger trains reappeared on tracks that had not seen any service since 1972. Due to substandard materials and the lack of a comprehensive reconstruction of mainline track, the last run of the Adirondack Railway was on August 3, 1980. Today the Adirondack Scenic Railway has reappeared and is running trains over the Mohawk, Adirondack & Northern from Utica to Remsen, where trains then travel over newly restored iron between Remsen and Carter (m.p. 64.02). Reconstruction of the northern section of the line from Carter to Lake Placid will begin soon.

During the winter of 1980, the Adirondack Railway became a Mecca for connoisseurs of traditional branchline passenger railroading. Alco power reigned supreme, and former Pennsy P70s were tastefully restored inside and out. Trains ran at speeds approaching 50 mph through beautiful wilderness areas.

The 1980 Winter Olympics held in Lake Placid were the catalyst for twice daily Utica–Lake Placid service. Sleeping car service as well as coach and dining service were offered on the night trains, and daytime trains offered full dining and tavern service. Shades of the New York Central!

My first visit to Thendara, hub for operations on the railway, took place on a raw, snowy January 29, 1980. With the temperature hovering around 10 below zero, my heart was warmed by the sight of RS-3 29 at the head of a southbound passenger train. My mind wandered back to the sights and sounds of my youth: RS-3s and heavyweight NYC coaches on trains that once plied the rails between Brewster and Chatham, New York. For a moment I had returned to my railroad beginnings.

Fortified by my first impressions of the Adirondack Railway, my return to Thendara 10 days later was marked by brilliant blue skies and even colder temperatures. Activity around the depot in Thendara was intense as RSC-2 38508, the "Tampa Tiger," shunted equipment to various yard tracks. Train 3, the *Mountaineer*, arrived from the north behind RS-3 29.

Car knockers streamed over the heavyweight cars for over 20 minutes before 29 burbled south. Due to the sparkling weather, the chase was on! Stops were made at the two-story depot at McKeever and in Trenton. After recording the train's arrival in Utica, I journeyed home, content with both the experience and the photographs.

One final visit to Thendara took place on February 15. Northbound train 109 arrived 26 minutes off the advertised behind yet another Alco RS-3, this time borrowed Delaware & Hudson 4075!

TWO PHOTOS: MIKE SHUFELT

Northbound train 109, the *Morning Olympian*, is serviced by Adirondack crews at Thendara, New York, on February 15, 1980. Extremely cold temperatures required a piece of plywood to shield the radiator on leased Delaware & Hudson RS-3 4075. RSC-2 38508 and a former Pennsy P70 coach frame the action.

In the great tradition of New York Central branchline railroading, an Adirondack Railway RS-3 roars past the two-story New York Central depot at McKeever, New York, nine miles south of Thendara. Train 3, the *Mountaineer*, consists of 29, four coaches, and heavyweight diner 80 today. The train is moving at approximately 48 mph.

Two coaches and a diner trailed the gleaming blue and yellow steam generator–equipped unit that was originally owned by the Boston & Maine Railroad. Servicing was performed as the Tampa Tiger idled nearby.

At long last, RS-3 4075 rumbled to life and blasted out of Thendara. Train 109's markers faded, and quiet returned to Thendara.

Due to extensive restoration efforts which began in the early 1990s by the Adirondack Centennial Railway, the sight and sounds of Alco power heading up passenger trains can again be experienced along the Adirondack right-of-way. One can only wish the revived Adirondack the greatest success in its efforts to restore the entire Adirondack Railway.

Mike Shufelt
Brewer, Maine

Left Behind

In the early 1960s, while working in train service on what was then the Shasta Division of the Southern Pacific, I held a braking job out of Dunsmuir, California, in the Gerber freight pool. My conductor, Orel Sparks, was a large man who went about his work quietly and efficiently. He rarely spoke, and when he did, he used only as many words as necessary. When we were on the road, he would spend most of his time at the desk, doing his paperwork. When that had been done, he would retire to the rear of the caboose, where he would ride quietly for miles. He was a good conductor to work for, because he never bothered the brakemen or interfered in their work, as long as they did their job.

All of the train crews working out of Dunsmuir had three brakemen in those days. The head man on our crew was a likable young man named Kenny. The rear man, Herb, was a little strange and given to some odd ideas now and then, but I liked him, and we got along well together. The head man, of course, always rode on the engine, while the rear man rode the caboose. I was the swing brakeman and might be found on either end or somewhere in between.

On road trips, if there was no switching to be done en route, the swingman's main job was to watch the train while it was moving and to inspect it from the ground when it stopped. On our crew, like most of the others, the swingman would usually ride in the engine when leaving the initial terminal; then at some point along the line, when the train had to slow down or stop, he would drop off, give the train a rolling inspection, and catch the caboose as it came by. From that point on, he would ride on the caboose; but each time the train stopped, he would get out and walk toward the head end, inspecting as many of the cars as time would allow. If he made it to the head end, he might ride the engine again and then roll back to the caboose somewhere further along. If he only got a part of the way up the train before it started to move, he would roll back and catch the caboose.

Early one morning we were called at Gerber to take a drag of empties up to Dunsmuir. It was a beautiful summer day in the Sacramento Valley, without a cloud

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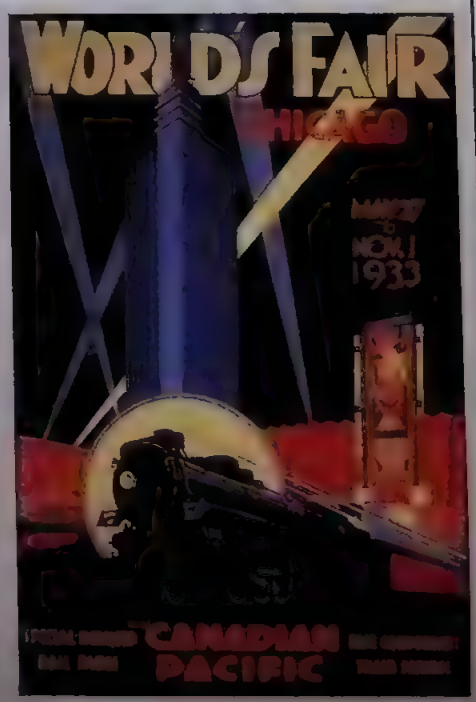

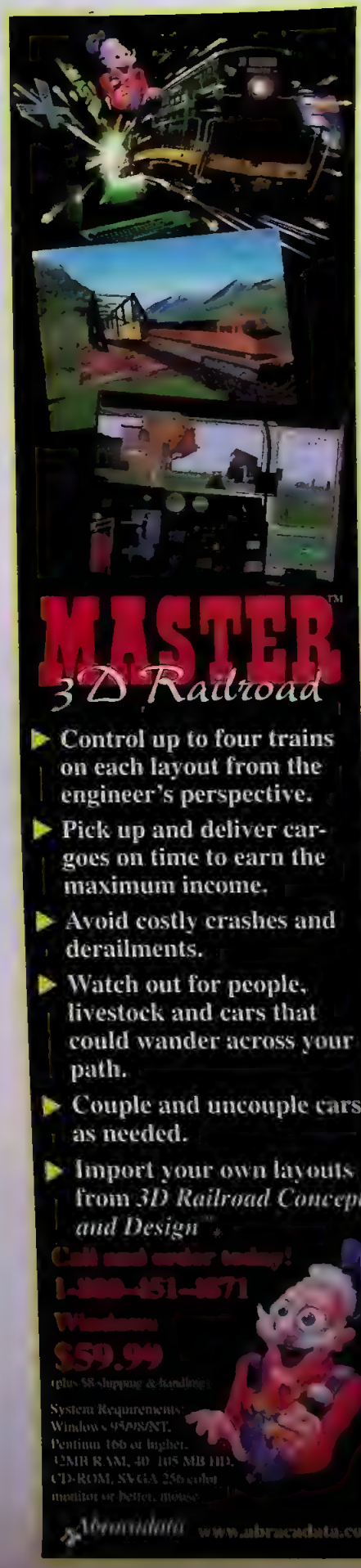
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in the sky. Our train was light, and we had plenty of power. The only work en route was to set out the 15 headend cars at Redding. After that little chore was done, we would have a straight shot to Dunsmuir. We had been in bed all night and were fully rested. It looked as if we were going to be back in Dunsmuir in time to enjoy the afternoon and evening at home with our families.

Leaving Gerber, the conductor and I both stayed ahead so we could help with the work at Redding. This, of course, left Herb alone on the caboose, but that was not unusual. It happened frequently, and Herb never strayed away from the caboose on these occasions.

We got out of the yard without any delay, and an hour later we arrived at Redding, ready to make our set-out. When this had been done, the conductor went to the phone to give the dispatcher our new car count and to let him know we were ready to depart. The dispatcher told him that if we would hurry, he could take us to Gray Rocks to meet No. 19, the westbound mail and passenger train. To save time, the conductor and I stayed ahead, intending to roll back to the caboose at Gray Rocks when we headed in for our meet with No. 19.

The radio on the caboose had failed, and we were unable to let the rear man know that we were staying ahead, but that was no problem, since we did this sort of thing often, and he would quickly figure out what was going on. Judging by his past performance, no one doubted that Herb was on the caboose.

We were wrong about that, however, for about 15 minutes after leaving Redding, the agent called to say that we had left our rear brakeman at Redding. Nothing could have surprised us more.

Before radios came into use, it was a common thing to leave a brakeman behind. By the 1960s it still happened now and then, and a brakeman expected to be left behind once in a while. He would usually wait for a following train or walk to the nearest road and bum a ride with a motorist. When No. 19 showed up at Gray Rocks, we pulled out onto the main line and headed for Dunsmuir without Herb, and no one gave it much thought.

It may have been a small thing to the rest of the crew, but that's not the way Herb felt about it. He must have sat at home doing a slow boil all during our layover, for when he came to work on our next trip, he showed up in a nasty mood. His anger was directed at me because, as he said, I was the one who had left him there. Now, to this very day I haven't figured that one out. Why was it my fault? If anyone was to blame, it was his own dammed fault for leaving the caboose when he didn't have any way of letting the head end know about it. Besides that, the engineer had been running the engine with the conductor standing right beside him. They are the ones who are in charge of the train, and certainly not me. Even if I had wanted to leave him, which I had not, it was not in my power to do so.

We had a rather heated discussion about it. Voices were raised and opinions expressed rather freely on both sides.

Some time later, just as I was beginning to put the incident behind me, we were

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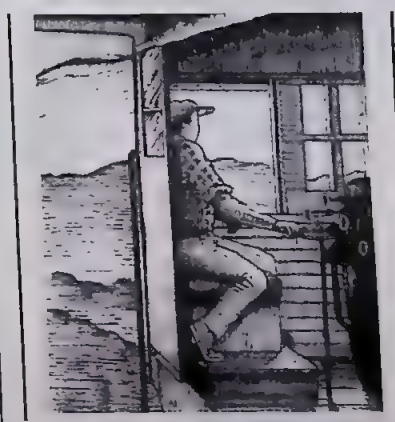

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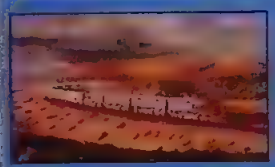

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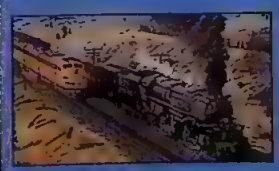

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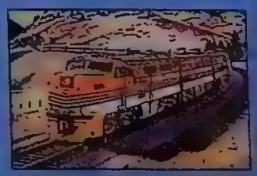

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called late one night to take a manifest freight to Gerber. When the train stopped for a meet at Redding, I grabbed my lantern, hit the ground, and started walking toward the head end of the train. Before long a headlight appeared down the track, and an east drag came clattering by. By that time I had walked about halfway up the train. I saw the controlled signal at the west end of the siding turn from red to green, followed a few seconds later by the sound of the air escaping from the brake cylinders. The train then began to creak and groan as the engineer eased back the throttle and the train began to move. At first it inched forward, ever so slowly, but then gradually began to pick up speed as it pulled out onto the main. Faster and faster it moved, so that when the rear end loomed up out the darkness, it was obvious that I was not going to be going with it. At that speed it would be useless to even attempt to grasp the grab iron and swing up onto the step, so I just stepped back and watched. As the caboose came rocking by, I saw something I will never forget: There in the bay window was Herb, with a big grin on his face. Herb had struck back! This was his finest moment! In one fell stroke he had evened the score, and everything would be all right now.

At that point, I think I was supposed to be angry. I was supposed to be very, very sorry for what I had done to poor old Herb and take a vow to mend my ways. Perhaps so, but that's certainly not the way it came across to me. I thought it was funny. As I stood there, alone in the darkness, watching the red light on the caboose fade out of sight, I laughed out loud.

Then my eyes fell on the old cement telephone booth that contained the company phone. After walking over and unlocking the padlock that held the door, I called the dispatcher, explained what had happened, and asked about following trains. He said there was nothing out of Dunsmuir behind us. My best bet would be to find someone to take me over to Girvan, which was the next siding. I might overtake my own train there, because it was going to get stopped for a few minutes for a meet. "Fat chance of that," I muttered to myself, as I hung up the phone and stepped outside. "Where am I supposed to find someone to give me a ride at 3 o'clock in the morning?" As I walked over to the highway, which ran parallel to the track, I was still chuckling to myself about what had happened. But no sooner did I get to the road than the headlights of a car appeared. As it approached, I waved my lantern, and the car pulled over and stopped. When I explained my situation, the driver said to hop

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in. He was on his way to Anderson to go to work and would be going right by Girvan. He would be glad to give me a lift. I was at Girvan almost as soon as the train, and I could see the east train already coming up the main line. I asked my chauffeur to drive right past the caboose and take me to the head end of the train. We pulled up beside the engine just as the signal turned green. Ten minutes hadn't elapsed since I had been abandoned, and here I was back on my own train again.

I climbed on the engine and explained to the head man and the engineer what had happened. They couldn't believe it. Not a word had been said about me on the radio, so they had assumed I was on the caboose. Their first reaction was anger about what Herb had done, but when they saw I thought it was very funny, they began to cool down. I swore them to silence about my being on the head end. "Don't say a word over the radio," I begged.

We went straight to Gerber without stopping. Once there, we highballed down the main line and stopped with the head end in front of the depot. We crawled off the engine, and the outgoing crew climbed right back on. The engineer released the brakes and the train was once more under way. When the caboose came by, the conductor and Herb dropped off and walked into the yard office.

As Herb came in the door, he immediately spotted me sitting across the room in a chair, with a big grin on my face, acting as if nothing unusual had happened. For a moment he hesitated but didn't say a word. The look on his face said it all. He had not expected to see me. Not here! I was supposed to be 50 miles back in Redding, searching desperately to find a ride. He wanted so badly to speak, to ask how I could possibly have gotten there that quickly, but he didn't have the nerve. This moment was reward enough for me. He who laughs last, you know.

I have known Herb for more than 30 years, and many subjects have come up in our conversations, but not a word has ever passed between us about that night. I'll bet he wonders to this day how I got to Gerber so fast, and I'll never tell.

John C. Bowden
Klamath Falls, Oregon

Dad, Station Agent

Dad, Mathias H. Schleck, was the station agent for the Chicago & North Western Railroad at Fennimore, Wisconsin, and he handled packages for the American Express Company and telegrams for Western Union. There was a clipboard with green tissues for train orders. Plus keeping filled the two gum machines in the women's waiting room.

With the help of Jimmie Hauser, who was the clerk and sold tickets as part of his duties, and Ben Bowers as the baggage man, Dad ran a good and busy station. Jimmie had attended business college and used the touch system in typing. Jimmie made short work of freight bills. There was an adding machine with many buttons to press on top and a handle to pull on the side. The machine had its own stand. Dad was not required to wear a uniform, but when he did, it was to show authority and responsibility as equal to a conductor on a train.

Each package that arrived by express carried a waybill that was removed before delivery to the consignee. At the end of the month, Dad would list them by waybill number and charges. This list was copied, using an indelible pencil, on a special form printed with water-soluble ink. The list was inserted in a book of tissues, and the page was covered with wet canvas. The book was placed in a press and pressure applied. In the morning Dad had an imprint of the page and the original, which he sent in for his reports. It was my job to make the original list, and Dad would always ask, "Are you using an indelible pencil?"

One Sunday afternoon, I found Dad washing a glass jar. Near him was a package of blue vitriol, a zinc casting, and copper plates with copper wires attached. He would place the copper plates in the glass jar and pour in the blue vitriol. Attaching the zinc casting to the lip of the jar, he would add water. It became a wet cell battery producing a direct current. Dad never told us where he put this battery, how it was connected to the telegraph instruments, or how long the battery lasted.

One part of the station Dad wasn't proud of was the toilet facilities he could offer the traveling public: the outhouse. Cold in winter and hot in summer and little

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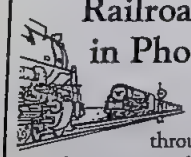

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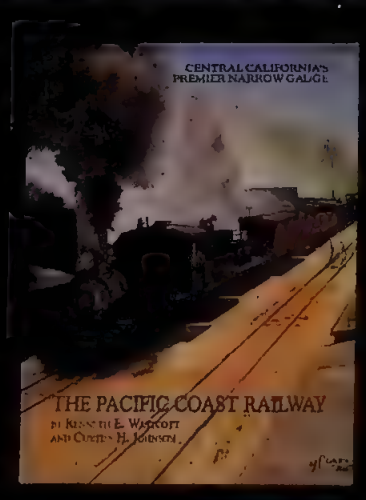

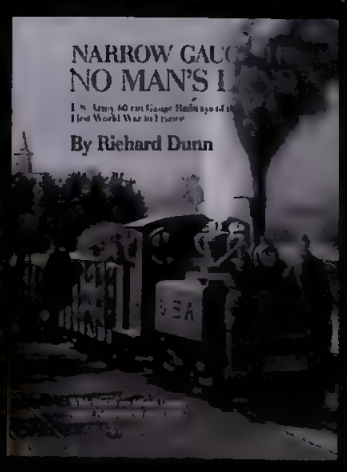

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used, Dad paid it little attention. Ben kept it swept out, and toilet tissue was issued at the office.

On Saturday mornings Dad would have the section men come in and mop the floors and wash the windows. When the tracks were torn up, the depot became a mere shell. It was donated to the Fennimore Fire Department.

Mathew Schleck
Madison, Wisconsin

A Millisecond at Harmon

According to my diary, Sunday, May 26, 1940, started out as a cool misty day. The humdrum days of the Depression seemed to be fading, and the first rumbles of war in Europe seemed far away. Locally, the second year of the New York World's Fair had just begun.

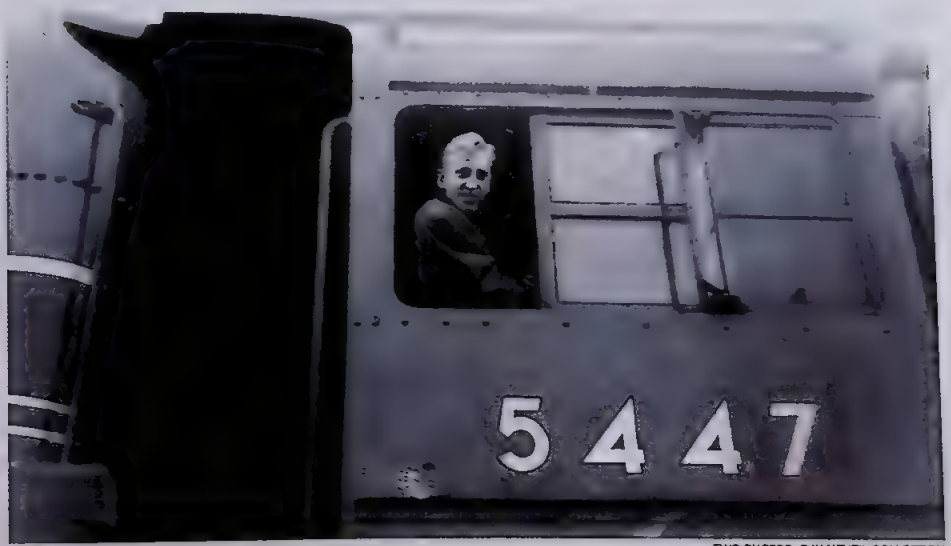
But this was going to be anything but a routine day, for a fan trip to the Harmon Yards was in the offing! The Sunday paper route was handled in record time, and off we went to Grand Central Station for the train that would take us on the 32.7-mile, 50-minute ride.

We pulled out of Grand Central just ahead of No. 5, the *Mohawk*. The waddling T-2a electric moved smartly through the well-polished ribbons in the outer reaches of the terminal, and soon we were at 125th Street, then Yonkers, Tarrytown, Ossining, and finally Harmon.

Upon arriving we were escorted into the bustling yards, admonished to stay within a restricted area, within which we were free to roam. Roundhouse, pits, shops—it was all there. But suddenly, looming out of the murk was No. 5447, the third in a series of 10 J3A Hudsons (5445-5454) streamlined for *20th Century Limited* service! There it stood, smoke drifting out of the stack, all groomed and sparkling, all ready to charge up the Hudson with No. 25, which would leave Grand Central at 4:30 and, after making the engine change at Harmon, be due in Albany at 7, Syracuse at 9:37, and Buffalo at 2:05 a.m., arriving in Chicago at 8 in the morning.

Dreams abounded—visions of being the engineer (purely a dream for a 16 year old, but dream on) on a fast run up the Hudson, the railroad clear and waiting for the superstar, the *20th Century Limited*!

I came back to reality as a hostler climbed down from the cab. I said, in a pleading tone, "Could I just go up and sit in the cab?" He replied, after looking around warily, "Sure kid, go ahead—but make it quick!" Like lightning I was in the cab, and for a millisecond I was king of



TWO PHOTOS: RAY NEVEIL COLLECTION

Ray Nevell in the cab of NYC class J3A 5447 in Harmon, New York, May 26, 1940.

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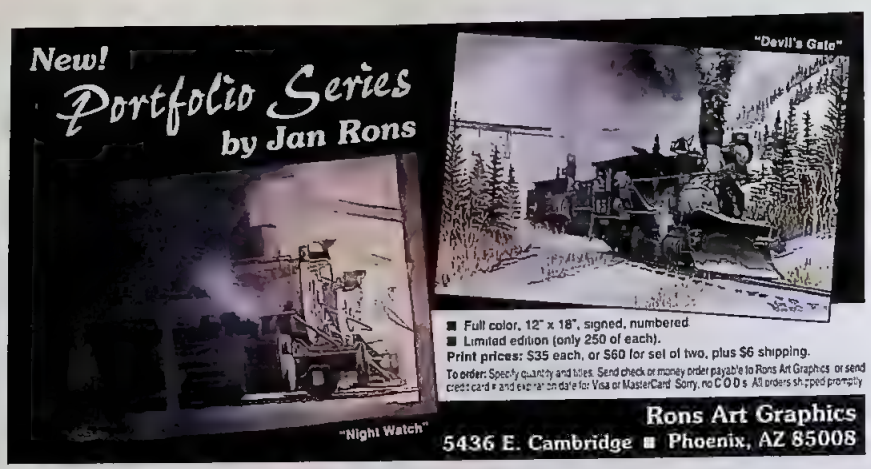
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the road, with a vision of roaring down the track with whistle blowing and bell ringing! Then just another second for a friend to take a photo, and back down to earth I came.

And oh yes, there were other engines there, lots of them on nearby tracks, with air pumps chomping and the occasional pops of safety valves, but visitors to them were few, what with 5447 at center stage!

The rest of the day seemed rather routine—more shops, more run-of-the-mill engines; but nothing now seemed to matter, since my thoughts were still back in the cab. For me there was nothing in life that could have surpassed that millisecond as king of the road!

Ray Neveil
Brielle, New Jersey

Train Watchers, Then and Now

You know what I can't understand? I can't understand how people can *not* look at a train! I mean, how can you ignore a rocking, rolling, rumbling train roaring by at 70-plus?

I grew up in a small town in South Jersey, a bedroom community for Camden and Philadelphia. We were on the Pennsylvania-Reading Seashore Line's main from Camden to Atlantic City, the old West Jersey & Seashore—commuter locals, shore expresses, and some local freight.

My other activities permitting, I used to stroll up to the station in the evening to meet my dad returning from a day's labor in Philly. Sometimes my little sister tagged along. How embarrassing! What if some of the guys saw us?

The two-track main was a straight shot through town, about a mile and a half between gentle curves at either end. This was in the mid-1940s, and the best way to the shore, at least the fastest, was still by train. In the summer, the Wildwood express preceded my dad's local. The first indication was the lighting of the block signal just shoreward of the station: three vertical yellows. Clear block.

Pulse increasing, I'd lock my eyes on the curve at the northwest end of town. Within a minute, there it would be, mostly smoke at this point, accelerating into the slight downgrade and tangent. The crossing guard would shuffle out of his shack and blow insistently on his whistle a few times, and down would clang the gates, stopping the 1930s-vintage cars, invariably black.

Then the noise. It was usually a veteran Reading G-1 Pacific in charge. What a beauty! What a racket! Whistle screaming. Smoke. Steam. Siderods pounding. Bell swinging through a full 360 degrees, clanging. Engineer braving the wind and

smoke, behind goggles, of course. Firedoor open. Fire yellow-white. Fireman bending his back to the task.

It must have been doing 80. Then clickety-clack as the cars went roaring over the crossover switch. Open windows. No air conditioning for the PRSL yet. After all, the passengers were headed for the natural air conditioning of the seashore—salt spray.

Soot. Cinders. Dust swirling as it headed away toward the curve at the other end of town, Doppler lowering the whistle pitch. My heartbeat started to return to normal.

And, would you believe there were people walking nearby, looking at their feet, thoughts inward, with nary a glance at this noisy spectacle not more than 30 yards from their paths? Automobile drivers were totally unaware of the privilege they'd been presented by being stopped, the chance to view this drama.

How could they do that? How could they not look up from their lonely, self-engrossed drudgery? This was action! Excitement! Mobility with decibels! Dirt! Noise! Life heading out of town!

The block signal shifted quickly to horizontal, then to the slant. About the time the express disappeared around that southeast curve, the 6:03, lead by a Pennsy E6 Atlantic, also a veteran, but with plenty of get-up-and-go, made its appearance heading around the northwest curve toward its first of many commuter stops out of Camden. My dad's train. It was moderately neat, but it wasn't the Wildwood express.

My dad would wave as he descended from the coach. His foot hardly hit the cinders before the E6 was chuffing its way toward Westmont.

"Gee, Dad, your train doesn't go very fast."

GAZING OUT OF THE WINDOW of a southbound Amtrak *San Diegan* winding along the Pacific coast from Los Angeles toward its namesake city recently, I thought about all of this. The steam locomotives. The noise. The oblivious passers-by. My dad.

As we skirted the beach at San Clemente, surf dancing in the setting sun, I watched the beachgoers for signs of attention to our train passing at the very edge of the sand.

Nothing. Hardly a glance up from the surf bunnies, volleyballers, barbecue chefs. I was a little sad. "What's the matter with you people? How can you ignore this? Doesn't anybody care about this train?"

And then, near the south end of the beach, where the track starts to pull away inland, I saw them. Two boys just about the age I was when I was gripped by that seashore express. Feet planted in the dune, Frisbee stilled momentarily in one clutching hand, and genuine happiness as they waved madly at the *San Diegan*. Train watchers! I probably had the same look 50 years ago.

I waved back and felt better. The breed is still alive and well.

James P. Ransom
San Diego, California

Smoke Orders

In his glossary of railroad lingo at the back of his 1945 book RAILROAD AVENUE, the late Freeman Hubbard described running on smoke orders as "a dangerous method, now obsolete, of running a train from one station or siding to another without orders from the dispatcher. You moved cautiously, continually watching for the smoke of any train that might be approaching you on the same track."

Recently I recalled that I was a participant in such an operation in 1947 on the Mojave Northern Railroad, an industrial railroad owned by the Southwestern Portland Cement Company in Victorville, California. Back then, the tight security that exists in industry today was unknown and unneeded, and the crews on the MNRR trains were friendly and enjoyed offering rides to one or two visiting railfans on occasion.

At that time, the MN was still using three Davenport 0-6-0Ts, and dispatching was conducted via trackside company phones located in boxes attached to posts at each siding. On this particular day when I was riding a train of rocks from the quarry down to the plant, where the crusher was then located, our train was scheduled to meet a train of "mtys" headed for the quarry, at a siding known as Dock 5.

Upon our arrival there, we stopped and waited for the other train; but after some time had passed without any sign of it, one of the crew members went to the phone to contact the dispatcher. After he had returned to the engine cab, he said that the phone was dead. After several more minutes of waiting and wondering where the other train was, one of the crewmen suddenly noticed that no smoke was coming out of the tall stacks at the cement plant, which meant that the electric power was off at the plant.

Without power, the cars of rock the other train had taken to the plant could not be unloaded, so that train couldn't return to the quarry. And that also explained why the phone was dead.

So under these circumstances, our crew decided to ease its train slowly down the grade toward the plant while watching for the other train, which would be headed upgrade and could be expected to be putting out smoke. The crew members also watched for any sign of smoke from the plant's smokestacks, which would indicate that the power had been restored.

No smoke was seen, and our trip down to the plant on "smoke orders" was uneventful. On our arrival at the plant, we saw the other train still waiting for its cars to be emptied.

It wasn't long after this that the MN obtained its first diesels, a pair of GE 70-Tonner models, and they were quickly equipped with two-way radios, and running on smoke orders on the MNRR became history.

Chard Walker
Hesperia, California

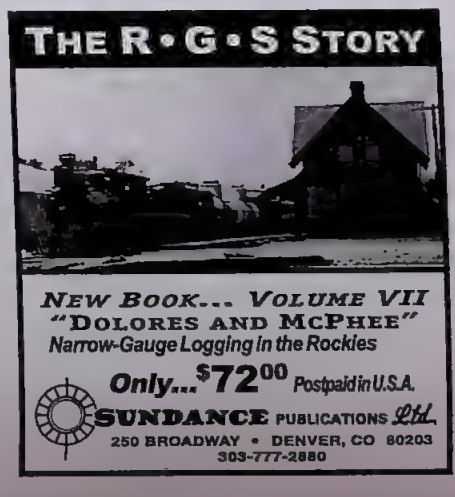
Car Service Rules Violations

The name of John J. Sell on page 64 of *VR* 12 revived a memory of a meeting with Mr. Sell some 60 years ago, when he was terminal trainmaster at Parkersburg, West Virginia.

I was a car service agent, employed by the Car Service Division (CSD) of the Association of American Railroads with offices in the Pennsylvania Railroad station at Pittsburgh, Pennsylvania. Caleb R. Megee was the district manager to whom I reported, for he was in charge of the Allegheny District.

Briefly, the function of the CSD was to check railroad compliance with Car Service Rules (CSR). The rules, in brief, provided that foreign line cars were to be: loaded to a destination on the home road; loaded to any destination via any route that included the home road; loaded in the direction of the home road; or sent home empty, usually via reverse route.

Considering the number of different railroads with cars in interline service at the time, it was remarkable that the rules were observed as well as they were.



One morning Mr. Megee called me into his office and said that he had just received an unusual request in the mail. It was from Mr. Clark, general superintendent of the B&O system at Baltimore, Maryland, and asked that we quietly take a good look at Parkersburg. It did not indicate what to look for or why he asked. Mr. Megee said we had not made a CSR check at Parkersburg for several months, so I should go on down there and give it the "fine tooth comb" treatment. "But do not let on that we are doing this at request of Mr. Clark. Just a usual routine check." So I went to Parkersburg and checked my luggage at the Chancellor Hotel and walked over to the agent's office. Although not a frequent visitor at Parkersburg, I had been there before and was not a stranger to the Parkersburg agent. He was a friendly, capable person, easy to like. I asked if all was well in town. "Nothing unusual. Same old grind." I asked as casually as possible if the local shippers were all happy. He looked at me for a minute and then said, "Mr. Westmeyer, on the B&O shippers are always happy."

I made a check of the waybills to determine compliance with CSR. At Parkersburg the B&O was like two railroads: The high line was the main east-west route; the low line was the line along the Ohio River between Wheeling and Huntington, West Virginia. Industries were located on both lines.

On the low line there was a plant that made and shipped glass milk bottles. It had three customers, two in New England and one in Chicago. Bottles were kept on hand so that an order by phone could start loading as soon as cars were placed empty to load. The siding held exactly three cars.

I noted in checking the billing that often when a New England ownership boxcar had been placed for loading to New England, it went to Chicago and vice versa. So I went out to the plant, identified myself to the manager, and told him why I had come. Couldn't they always load New England ownerships to New England and others to Chicago?

"Let's go out to the loading dock," he said. We had to go through the warehouse to do that. At a door next to the car at the very end of the track was a stack of bottles, all for a certain customer in New England. The middle position was for the other New England customer. The last door was opposite the car that would take Chicago bottles. "Now," he said, "all you have to do is have your switch crew put the New England cars at the two end spots and the other car next to the door where we stack Chicago bottles, and compliance with your rules will be automatic. When we order cars, we tell them where they are going, so it is really up to the railroad folks to furnish the right cars, and the switch engine to spot them properly. If they spot the car for Chicago on the inside, presto, it goes to New England." Sounded reasonable to me. I thanked him and left.

On the high line there was a large plant that received many loads of pulp in Canadian National boxcars received by the B&O at Buffalo. They came in five or six at a time. There was a long track, about 18 car-lengths, where surplus boxcars were held after unloading. I had noticed in checking the waybills that when CN boxcars were used for outbound, it was almost always a CSR violation. I also checked that holding track, and at the time it had 13 CN boxcars in it, and the one at the very end next to the bumping block had been held empty 19 days. The rest had been held from four to 17 days.

Armed with a list, I went to see John Sell. He was a fine gentleman but on occasion could huff and puff with the best of them. I explained the problem at the milk bottle plant, and he said he'd notify the crew. Cars would be spotted to load for the best compliance with CSR and elimination of long empty hauls after unloading.

I explained the misuse of the CN boxcars for outbound loading and showed him the list of cars on the siding with the days delay marked for each car. He hardly looked at it and told me that if I thought he was going to switch cars to get the oldest one out that I was in error, because the average days delay would be the same to all cars. I agreed but urged him to look at the list. CN boxcars were costing the B&O $13 a day per diem and when used for outbound loading were usually in CSR violation. I emphasized that the oldest car, 19 days on hand empty, had cost the B&O $19, when it might have been returned to CN and sent back with another load in those 19 days.

That did it. He changed his mind in an instant and called in a stenographer and dictated an order to the conductor of the switcher that worked the plant to get the CN cars off that track and keep them off. "Bring them into the yard to be sent home." Then he looked at me and said, "Does that satisfy you?" I said, "John, it doesn't make any difference to me, but it will to the B&O, and I'm sure that CN needs the return of their cars promptly at Buffalo in order to keep the flow of pulp moving."

He was a great railroader and was entitled to the promotion that came later. I will never forget John J. Sell.

F. T. Westmeyer
Coeur d'Alene, Idaho

George Washington in the Capital

WILLIAM H. MOORE JR.

Chesapeake & Ohio's northbound *George Washington* approaches Virginia Avenue Tower on Pennsylvania Railroad trackage on the approach to Washington, D.C., Union Station in March 1948. The locomotive was built as a class F-19 4-6-2 Pacific in 1926, but a year or two prior to this photo, it was rebuilt as a streamlined class L-1 4-6-4 for service on the proposed *Chessie*, which was never inaugurated. ◇

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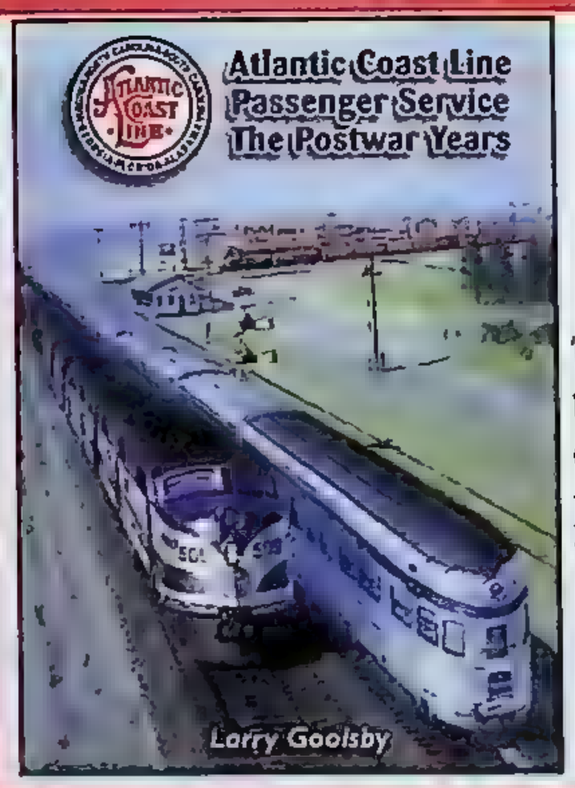

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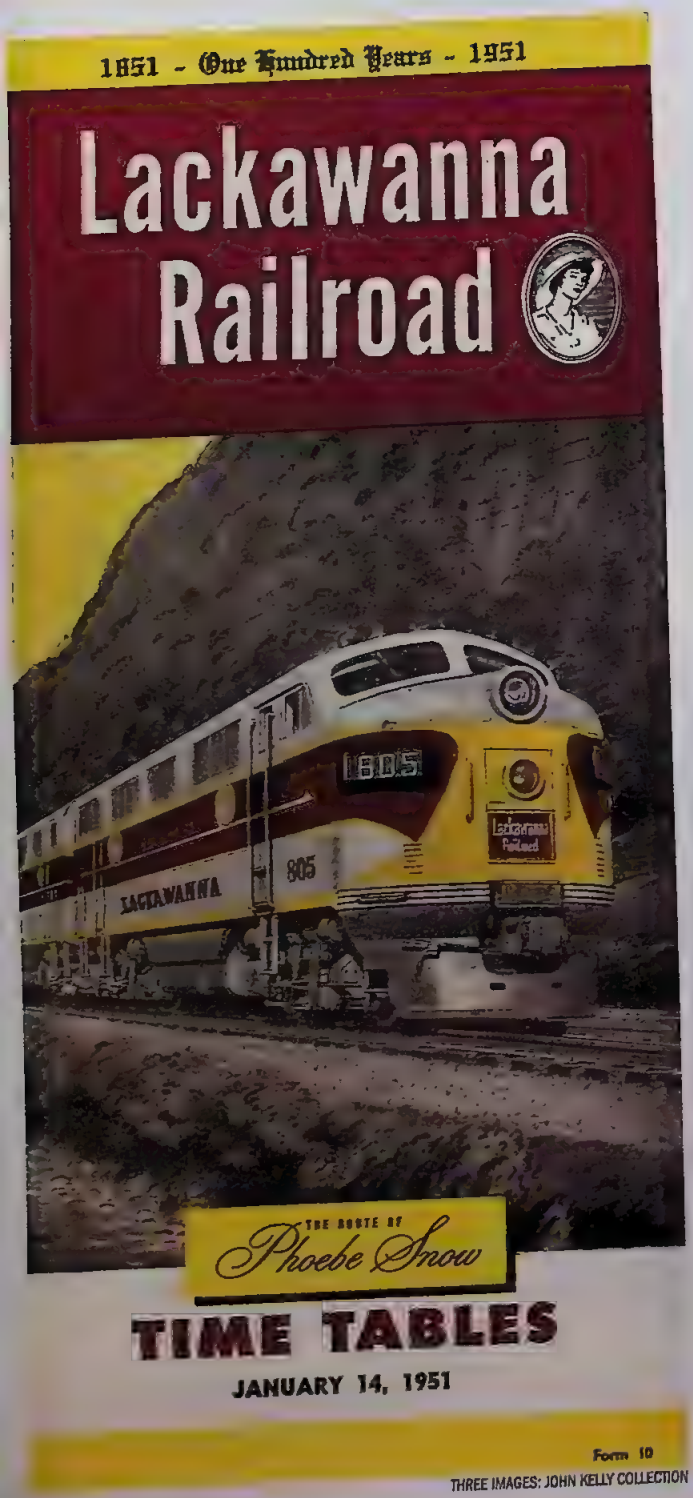


THREE IMAGES: JOHN KELLY COLLECTION

The Delaware, Lackawanna & Western (DL&W), known as the "Road of Anthracite," a slogan popularized by the mythical Phoebe Snow, celebrated its centennial in 1951. Lackawanna advertised that it used clean-burning anthracite coal for fuel, and its symbol was Phoebe Snow, a striking auburn-haired young woman dressed in white.

She exemplified the clean, prompt service of the Lackawanna. Sketched by railroad artists and used in many promotions, Phoebe said, "I won my fame and wide acclaim for Lackawanna's splendid name by keeping bright and snowy white upon the road of anthracite." The jingles were originated in 1902 by Ernest Elmo Calkins, who later became a well known New York advertising executive.

The original Lackawanna & Western was organized in 1851 and ran from Scranton, Pennsylvania, to the Delaware River, extending to its western terminus at Buffalo, New York, in 1882. After World War II, the Lackawanna introduced a modern streamliner, running from its home terminal at Hoboken, New Jersey, to Buffalo, New York.

The name of the new train was *Phoebe Snow*, led by EMD diesels resplendent in maroon and gray. The route of *Phoebe Snow* passed through three states, spanned six rivers, and crossed three mountain ranges on its daylight run. At the end of the train was its signature car, a tavern-lounge-observation, serving regional beers and fine wines from upstate New York. The 1951 Lackawanna public timetable listed *Phoebe Snow*, No. 3 westbound, departing Hoboken at 10:30 a.m. and arriving in Buffalo at 6:45 p.m. Eastbound No. 6 left Buffalo at 10:15 a.m. and arrived in Hoboken at 6:30 p.m. From Buffalo, DL&W passengers connected with Nickel Plate Road or New York Central trains to Chicago.

In addition, DL&W was one of New York's big commuter lines, with 35,000 daily passengers on its electric trains, plus ferryboats from Hoboken terminal across the Hudson River to New York City. The early 1950s were good for the Lackawanna as passenger business remained steady; however, the late 1950s brought decline. On October 17, 1960, Lackawanna merged with rival Erie Railroad, forming the Erie Lackawanna.

Streamliners Everywhere

A RAILWAY AGE special report, May 21, 1951, detailed 25 modern streamlined passenger trains, new on the American railroad scene in the previous 18 months. The 25 trains were owned and operated by 20 different railroads and represented 52 different sets of equipment with 530 new cars, costing $60 million. The streamlined era that had begun in 1934 now totaled 178 trains nationwide. Some of the trains included Great Northern's *Western Star* between Chicago and Seattle, replacing the *Oriental Limited*.

In the East, Pennsylvania ordered stainless-steel passenger cars for the *Congressional*

between New York and Washington and streamlined the *Senator* for joint service with the New Haven Railroad from Boston to Washington. In the west, the *Super Chief*, leader of Santa Fe's transcontinental fleet, received all new equipment, including the Turquoise Room for private dining. The report also cited the revolutionary development and popularity of dome cars, described as Vista-domes, Strata-domes, and Pleasure domes by the different railroads.

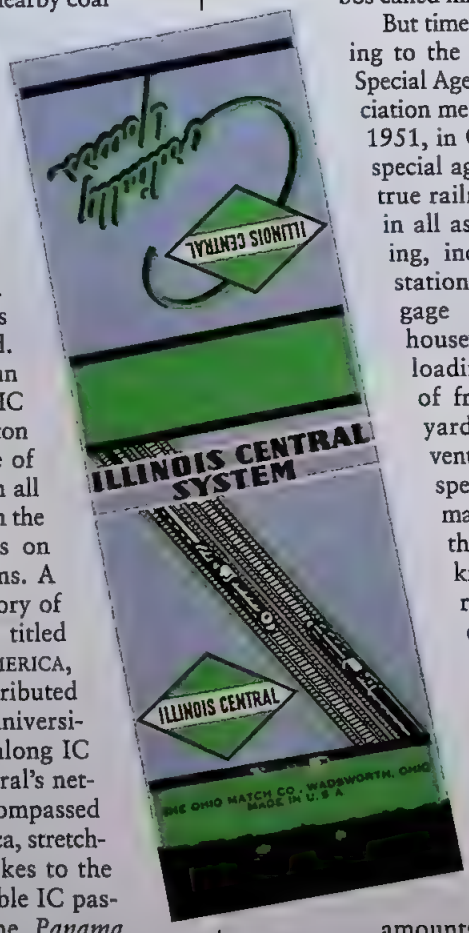
B&O Import Pier

The Baltimore & Ohio (B&O) Railroad invested $5 million in a new pier to transfer imported ore from oceangoing vessels to railroad cars for movement to inland steel mills. The decision to build the pier was based on the diminishing supply of Mesabi Range ore; the importation of ores from Venezuela and Liberia; and the projected growth of the American steel industry. The facility opened May 15, 1951, designed for rapid unloading of bulk cargo vessels carrying 22,000 to 40,000 tons of ore.

The pier was located at Curtis Bay on lower Baltimore Harbor. Coal hopper cars, emptied at B&O's nearby coal pier, were then moved to the ore pier and loaded for the return trip to U.S. steel mills.

IC Centennial

Another railroad celebrating its 100th birthday was the Illinois Central (IC) Railroad. Preparations had begun two years before, when IC President Wayne Johnston appointed a committee of railroad employees from all departments to help plan the celebration. Focus was on railroad public relations. A colorful, authentic history of the Illinois Central, titled MAIN LINE OF MID-AMERICA, was published and distributed to libraries, schools, universities, and newspapers along IC lines. The Illinois Central's network of steel rails encompassed 14 states in Mid-America, stretching from the Great Lakes to the Gulf of Mexico. Notable IC passenger trains were the *Panama Limited*, *Green Diamond*, and the legendary *City of New Orleans*.



This special Lackawanna brochure included words to the several famous Phoebe Snow jingles the railroad used in advertising over the years.

Special Agents

There was a time when a new special agent was issued a badge and gun and sent out among the boxcars. He was big and strong, and he could fight anybody he had to, even if it meant throwing that person off a moving train. The hobos called him "cinder dick."

But times changed, according to the Chicago Railway Special Agents & Police Association meeting November 8, 1951, in Chicago. Now the special agent had become a true railroad man, trained in all aspects of railroading, including passenger station operations/baggage handling; freight house record keeping; loading and unloading of freight; working in yards; and crime prevention. The job of the special agent was a many-sided occupation that called for broad knowledge, with the railroads depending on their special agents to serve as their eyes and ears.

Kansas Flood

On July 12, 1951, heavy storms and unseasonable amounts of rain caused extensive damage in the watersheds of many central Kansas rivers. The rain seriously affected freight and passenger operations on the Union Pacific, Missouri Pacific, Rock Island, and Santa Fe railroads. On Missouri Pacific, seven feet of water blocked the Kansas City–Pueblo line, canceling the *Colorado Eagle*. Rock Island did not fare much better, with the *Twin Star Rocket* annulled at McFarland, Kansas, and passengers bused to Kansas City.

In Topeka, the joint Union Pacific–Rock Island station had four feet of water in the waiting area. And Santa Fe reported six passenger trains stranded at Emporia due to high water, including the *Chief* and *El Capitan*. On a positive note, none of the railroads reported any injuries to passengers or crews.

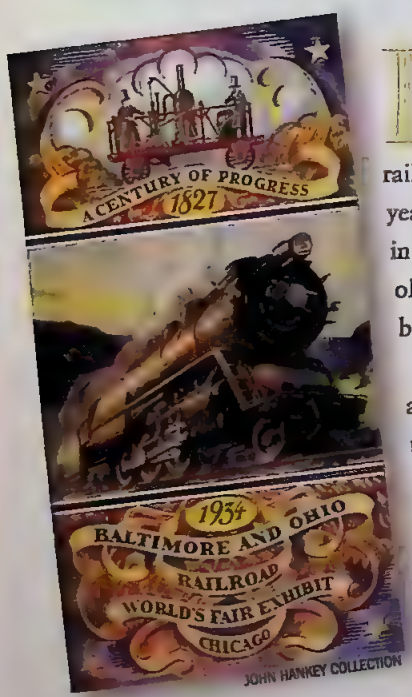
Tickets Please

Enthusiasm ran high on the Union Pacific and Milwaukee Road, two railroads testing the handy new book-type tickets that eventually replaced the older strip tickets.

The book ticket consisted of one or more open form coupons with blank lines for route and destination, printed on carbon-backed paper. Ticket sellers filled out all information on fares, class, tax, and other trip information at the time of purchase. A "built-in" passenger receipt was printed on the inside back cover. Also included in the book was the agent's copy, printed on different colored paper for quick identification. Conductors of both roads found the tickets could be collected in less time, because everything they needed to know was shown on each coupon, and passengers liked the convenience of the new dollar bill–sized ticket, which fit neatly into pockets and purses. ◇

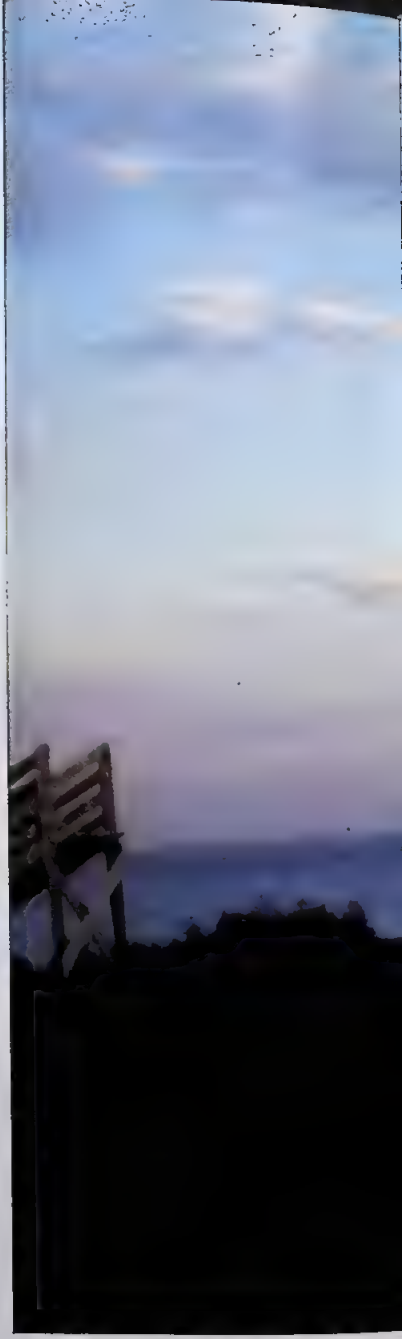
RAILROADS ON *Parade*

JOHN P. HANKEY



Like a heavy train grinding to a halt at its terminal yard, the Millennium winds down to an anticlimactic end. California State Railroad Museum's Railfair '99 represents the last great railroad fair of the century, and a splendid opportunity to revisit 170 years of railroad progress. At Railfair, as at dozens of railroad events in the last hundred years, the public will be treated to the spectacle of old and new locomotives, tableaux and pageants, and the general buzz of thousands of people personally connecting with trains.

But railroad fairs aren't exclusively a 20th-century phenomenon, and they were never simply a celebration of technology. They date to the beginning of the railroad itself, and they helped create generation after generation of enthusiasm and nostalgia. The railroad fairs we are most familiar with—those of the mid–20th century and the more recent Steam Expo and CSRM Railfairs—are merely the latest in a long tradition of public railroad spectacle. The end of the century offers a chance to reflect on the richly textured history of those events and how they shaped the attitudes of an entire nation.



The men and women who created the United States in the late 18th century knew firsthand many older European customs and rituals for public entertainment. Especially in the first 50 years or so of our nation's existence, Americans adapted those traditions to better suit our republican ideals and democratic spirit. From their beginnings, railroads adopted those traditions, too.

On July 4, 1828, over 50,000 people gathered in Baltimore to view the largest parade yet held in the United States. The new Baltimore & Ohio Rail Road was about to begin construction, and it wanted to impress the public with a celebration not soon forgotten. The parade assembled before dawn, totaling over 5,000 men and women, elaborate floats, costumes, and music. The order of march included different trades and crafts, military units, governments and fraternal organizations, musicians, and an astounding variety of public and private participants. Riding near the front was Charles Carroll of Carrollton, one of the wealthiest men in the nation and the only surviving signer of the Declaration of Independence. For days afterward, parties, exhibits, and the festive air that comes with the beginning of a great enterprise made Baltimore a lively town, indeed.

This first railroad fair was a historical pastiche. Every part of the celebration was laden with historical and symbolic meaning, some of it stretching back to antiquity. The date, America's secular national holiday, was deliberately chosen. Even Carroll's participation was strategic, for he was the only surviving Founding Father. He was there to make a celebrity endorsement of the new railroad and make a link in people's minds between the new technology and winning American political independence. The people on hand that day knew most of this, and they understood the new B&O Railroad in terms of these very old traditions.

Even in 1828, railroading already understood the basic principles of corporate public relations and the need to influence the thinking of large numbers of people. Consider the B&O's dilemma: Few people in the late 1820s even knew what a railroad was, much less understood why they should support the industry. The B&O needed to raise capital, train a work force, create favorable laws,

B. L. STONE, GEORGE KRAMBLES COLLECTION

The *Pioneer Zephyr*, remembered for its dawn-to-dusk trip to the Century of Progress in 1934, was a star in the pageant at the Chicago Railroad Fair in 1948. The *Zephyr* waits along Lake Michigan for its turn on the stage, while standing nearby is an Illinois Central suburban train with locomotive No. 201, built in 1880. John Biedencope, a retired IC engineer, operated No. 201 at the fair.

acquire a great deal of property, invent new technology, and create a market for its service—railroad transportation.

One way to help accomplish that immense task was to stage a great spectacle, attract thousands of people, and then begin to educate them. The 1828 parade and ceremonies were celebratory, to be sure. But they were also a brilliant ploy to create the kind of understanding and favorable public opinion that were fundamental to the railroad's success as a business enterprise. Bringing out Charles Carroll was the equivalent of Michael Jordan endorsing athletic shoes, and the message was "we are all in this together." Today the analogy might be corporate sponsorship of the Olympic Games, or perhaps the efforts of the biotechnology and pharmaceutical industries to "educate" the public and pave the way for a healthy business climate.

Is that different from the situation in 1933 and the railroad's participation in the Century of Progress Exhibition? Or the reasoning behind Railroads on Parade at the 1939-1940 New York World's Fair, or even the Chicago Railroad Fairs? In the 20th century, as

during the dawn of the railway age, American railroads faced daunting challenges which required a broad measure of public support.

At the very least, the industry clearly recognized the value of participating in public extravaganzas which conveyed specific messages to visitors and influenced public opinion. In 1828, the B&O sought to *create* a broad public understanding of what a railroad was and why it was good for the people. In the 15 decades following, the railroad industry played variations on that theme and used railroad fairs as a way to reach out to an increasingly skeptical and disinterested public audience. And it worked.

And what does all of this history have to do with the great railroad fairs of the 20th century—the Century of Progress exhibit or Chicago Railroad Fairs or even CSRM's three Railfairs? Quite a lot, as it turns out. Scratch any big railroad celebration of the Vintage Era, and you will find bits and pieces of that original 1828 parade and the public events of the 19th century which followed it. Dissect how and why and by whom the big railroad celebrations happened, and you find the same reasoning and the same tactics used by the railroads in the first half of the 19th century. Connect Railfair '99 backwards to every railroad fair before it, and you stop in Baltimore that July 4 so long ago.

Let's go back and connect some of the dots—trace these interlocking stories forward from 1828, and see why the road to Railfair '99 is vastly more complicated, and more interesting, than we might at first glance surmise.

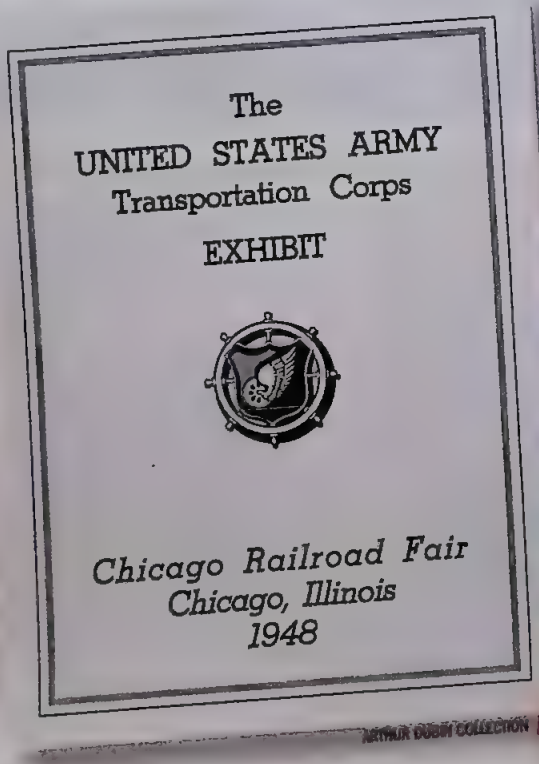
Railroad fairs in the 19th century (and I define them broadly to include any big public railroad event) changed somewhat as the country grew and developed. In the early years, their purpose was to begin projects, raise money, and help people understand a new and strange technological system. Enough people were alive who remembered the American Revolution and the early national period that railroad events took on a patriotic cast. Their message was American destiny, and the means to that destiny was subjugation of the continent using the railroad. In very real terms, the railroad represented hope, prosperity, and the chance for a better life for people.

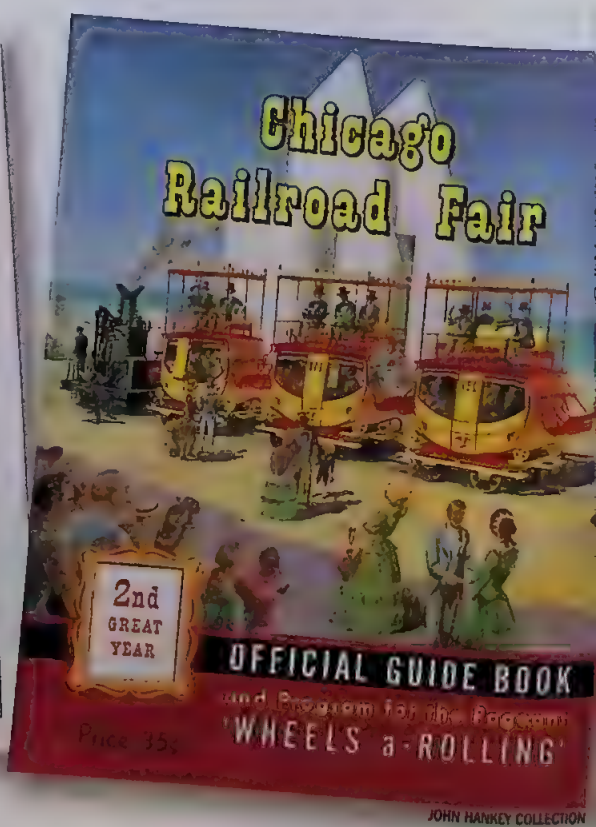
By the 1850s, a second type of great railroad spectacle was beginning to supplant the first. The Boston Railroad Jubilee of 1851 was a good example of a large-scale civic festival celebrating the completion of a railroad or the opening of a new route. In Boston's case, the new line to Montreal promised to put the once-mighty Yankee city back on the commercial map as a competitor to New York and Philadelphia. Displays, parades, a grand dinner for 1,000 citizens, and a series of special excursion trains (some to Montreal) indicated the sense of relief at finally opening the line to Canada, and the hopes New England pinned on the success of the railroad.

In May 1869, millions of people throughout the United States took part in events and celebrations marking the completion of the Pacific railroad. So vivid is the image of the two locomotives meeting at Promontory, and so powerful the symbolism of the gold spike, that we forget the elaborate and widespread revelry that really characterized the event. Again, there were balls, parades, exhibits, excursions, orations, and every manner of spectacle known to post–Civil War Americans. Both of these types of occasions—the beginnings and completions of railroad projects—form the basis for many of the railroad fairs of our own era. The Chicago Railroad Fair of 1948 makes much more sense when one connects it back a century to the opening of Chicago's first railroad in 1848.

The third major kind of railroad fair or public exhibit to emerge centered jointly on railroad history (representing the "old") and contemporary railroad technology (the "new"). The point was to show the railroad as an agent of American progress and development. Usually these celebrations or exhibits took place as part of a world's fair or other large public events.

For example, the 1876 United States Centennial Exposition in Philadelphia was part trade show, part history lesson, and part entertainment—and railroading figured in all three. Major passenger car builders exhibited their handiwork, as did many railway suppliers. In Machinery Hall, a dozen new locomotives





ALFRED JOHNSON, GEORGE KRAMBLES COLLECTION

Chicago & North Western's *Pioneer*, the locomotive that pulled Chicago's first train in 1848, steams for fairgoers 100 years later. It handled "the first pay load for the greatest railroad center the world has ever seen—Chicago," the pageant program said. The idea for the fair originated at the C&NW as the Granger railroad made plans for its centennial celebration.

represented the finest motive power the New World had to offer. This was, after all, the home city of the Baldwin Locomotive Works.

This major public exhibition also treated railroad history as both something to be celebrated and as a mark of American progress. At the Maryland Pavilion, the B&O exhibited one of its venerable early 1830s' "Grasshopper" locomotives alongside its latest 2-6-0, the 600. Both of those locomotives now reside in the B&O Railroad Museum in Baltimore; both participated in almost every major railroad fair of the last 100 years.

The Pennsylvania Railroad brought its original 1831 Camden & Amboy locomotive *John Bull*, along with two coaches from the late 1830s. The *John Bull* was the first historic locomotive preserved in this country, and it resides now within the Smithsonian Institution's National Museum of American History in Washington. At the age of 45 in 1876, the *Bull* was not particularly old in antiquarian terms. Yet it was a powerful symbol of the rapid evolution of American railroad technology and a potent reminder that we at first had to import our railroad equipment from Great Britain. The *John Bull* would become a star performer and appear in so many subsequent railroad fairs that the Pennsylvania Railroad in 1939 had to construct a nearly identical replica to operate in place of the genuine article.

It was at the 1883 Chicago Railway Appliance Exposition, however, that railroad history as a major public exhibit came into its own. From its earliest stages, the promoters of the exposition planned to include a wide range of "relics" and railroad history presentations as a counterpoint to modern technology. In addition,

In very real terms, the railroad represented hope, prosperity, and the chance for a better life for people.

The *Best Friend of Charleston* rolls across the stage at the Wheels a-Rolling pageant in 1948.

B. L. STONE, GEORGE KRAMBLES COLLECTION

many of the techniques used in 20th-century railroad fairs were introduced or refined at the Chicago event. There were scale models of railroad facilities, equipment demonstrations, simulations, and entertainments intended to make railroading appealing and interesting to a broad audience.

A decade later, the World's Columbian Exposition opened a six-month run in Chicago. It was one of the greatest world's fairs ever mounted. The Transportation Building and Annex alone comprised over 18 acres of railroad, steamship, road, and miscellaneous transport exhibits. Visitors saw the latest locomotives from Baldwin and Brooks, a new Pullman deluxe train, aisles of new technologies, and special exhibits. The single largest railroad presentation was the B&O's massive exhibit The World's Rail Way, treating the entire history of land transportation.

The railroad, of course, was represented as the epitome of the transport revolution and one of humankind's greatest accomplishments. Railroading in 1893 was at the absolute height of its power. The airplane, automobile, and oppressive federal regulation were just over the horizon, and people clearly regarded railroad history as a means to understand its amazing present and bright future.

Outside the Transportation building, both the PRR and the New York Central Railroad had pavilions with new and old equipment side by side, along with historical exhibits. Pennsy operated the original *John Bull* on a special run from Philadelphia to Chicago. Tens of thousands of early railroad enthusiasts and the merely curious lined the tracks to see the venerable locomotive glide by at a leisurely pace. In contrast, the NYC chose to establish a new land speed record with the specially planned run of the *Empire State Express*, bound for the fair. That train's motive power—Buchanan 4-4-0 No. 999—also was preserved and now rests in Chicago's Museum of Science and Industry. The companies outdid themselves to get exhibition-quality photography for their displays. The Pennsylvania hired William H. Rau, and the B&O, William Henry Jackson; the Chicago & North Western sent a photo car to the Black Hills of South Dakota.

As the last century ended, the railroad industry understood that it had to promote "railroad interests" to a country increasingly hostile to big business in general and railroads in particular. Railroad exhibitions changed from being largely celebratory to being an explicit, creative tool of corporate public relations.

For the first half of the 20th century, railroads participated in world's fairs and mounted expositions for two fundamental reasons: to generate passenger traffic and to counter the increasing trend toward federal and state regulation. On the whole, railroads were reasonably good corporate citizens for their time and place. But because they were so visible, so powerful, and such a convenient target (in part because most railroads had not retained their early and pioneering strategies for creating public good will), the railroad industry suffered increasingly burdensome government regulation

and constraints imposed by a presumption that railroads were not operated in the public interest.

Railroads carried over one million passengers directly to the 1901 Pan American Exposition in Buffalo, the first major fair of the new century. Running from May through November, the fair hosted over eight million people—the great majority of whom made at least part of their journey to the event by rail. At the height of the fair, over 900 regular daily trains deposited fairgoers at Buffalo, with specials operating as needed. On one day in August, for example, 65 additional excursion trains from all over the Midwest converged on the fairgrounds.

The Transportation Building at Buffalo emphasized railroading in much the same way Transportation Hall had at the Columbian Exposition. All major locomotive builders sent examples of their latest power; the railway supply industry created trade show–style presentations of everything from injectors to ice-cooled refrigerator cars. Railroad history was not quite so well-represented, but there was a miniature railway to move visitors around the grounds over a one-mile route. The three major aspects of 20th-century railroad fairs were gradually coalescing: presentations of railroad technology and travel, presentations of railroad history, and the chance for the public to have some special firsthand railroad experience.

Just three years later, St. Louis opened the Louisiana Purchase Exposition in Forest Park. As at Chicago and Buffalo, the Palace of Transportation was one of the largest and most important attractions at the fair, with a price tag advertised at $7 million (if the fair's promoters were to be believed). There were the customary technology exhibits, and visitors could ride an intramural railway to 17 stops about the grounds. Railroads brought the vast majority of the six million participants to the eight-month fair.

One of the most spectacular exhibits of any railroad fair dominated the very center of the Palace of Transportation. There, a functioning turntable carried "a mammoth locomotive weighing over 200,000 pounds." The locomotive's headlights illuminated the hall as the table rotated continuously. The drivers spun "at great speed," providing a kind of sound-and-light show guaranteed to impress the visitor. "This moving trophy, emblematic of the great engineering force of civilization, [bore] the legend, 'The Spirit of the Twentieth Cenury.'"

In another part of the Palace, the Pennsylvania Railroad erected an elaborate Test Plant, based in part on the older Locomotive Test Plant built by Purdue University to help train mechanical engineers. The Pennsy rolled a variety of locomotives into the exhibit to allow visitors to see new locomotives at full gallop—a stunning display of technological prowess. After the fair, the PRR incorporated parts of the exhibit into its new Altoona Test Plant—near the present site of the new facility of the Altoona Railroaders Memorial Museum.

The public was treated to another comprehensive review of railroad history and technological evolution. The B&O reconstituted its Columbian Exposition World's Rail Way exhibit in St. Louis. Again, railroad industry exhibits filled the nooks and crannies of the Palace of Transportation. Increasingly the tone of railroad participation at fairs was changing—moving from celebrating mainly progress and the future to an increasing emphasis on the historical role of railroading in national development. And a great deal had happened in the world of mobility since the Columbian Exposition, which the next fair would highlight.

The Panama-Pacific Exposition opened in San Diego even as the storm clouds of world war were gathering in Europe. This 1914 event was the first major world's fair held on America's West Coast. It marked a frank reorientation of the nation westward across the Pacific, and as such featured exhibits highlighting Asian culture, trade, and the emerging industries of the 20th century. And in terms of railroad fairs, it was something of an anomaly—the only major 20th century event to almost ignore railroad history.

Nowhere was that more evident than in the Palace of Transportation, where a third of the floor space accommodated the very latest in railroad locomotives and cars. Only the Southern Pacific Railroad's 4-2-0 *C. P. Huntington*—billed as the "first Central Pacific Locomotive"—represented railroad history. There were no elaborate history lessons, no representations of railroading as the epitome of human progress. Perhaps that was because a third of the Palace of Transportation featured the latest in automobile technology—including a compact version of a Ford Motor Company assembly line churning out completed Model T automobiles at the rate of one every 10 minutes. Clearly, the United States was changing—and the role of the railroad fair and exhibition was about to undergo another major transformation.

The First World War and its immediate aftermath starkly illustrated the different operating environment in which the railroad industry found itself. The United States had become an advertising-driven, consumer-oriented society enthralled with new visual media and the personal mobility provided by automobiles. Federal control of the railroad industry during the war, coupled with almost total regulation, placed railroads in the odd position of having to rebuild public confidence in their efficiency at the same time that they had to compete with one another on the basis of service and public perception. Industry-wide railroad public relations organizations tried to position and market railroads as "consumer products," and to project a variety of messages to target audiences. Railroad fairs and celebrations became popular ways to accomplish these tasks.

The very maturity of the industry served as the basis for this golden era of public railroad spectacle. In quick succession beginning in 1925, the New York, New Haven & Hartford Railroad celebrated the centenary of its predecessor Quincy Railroad in Massachusetts, while the Delaware & Hudson claimed priority as the parent corporation of the D&H Canal & Coal Company, the importer of the 1828 *Stourbridge Lion*. The NYC claimed that its predecessor Mohawk & Hudson Railroad (1826) was the first common carrier in the country, even as the Pennsylvania Railroad asserted that its Camden & Amboy was proposed much earlier than any other railroad. Each of the companies was correct in many respects, and some—like the NYC—went so far as to build replica equipment (the *DeWitt Clinton* locomotive of 1831 and train), stage reenactments, and create public celebrations.

Yet because the B&O had for so long styled itself as "the Nation's first railroad" and prided itself on the public presentation of its history, that company went all out to redefine what the public understood as a major railroad celebration. In the B&O's centennial year, over a million and a quarter people visited the 1927 Fair of the Iron Horse outside Baltimore. For two years, almost 1,000 employees had labored to create attractive fairgrounds, erect major buildings, replicate ancient rolling stock, and prepare a huge pageant. Daniel Willard, B&O's president, hired a New York writer

THREE PHOTOS: JOHN HANKEY COLLECTION

Top: The brand-new *President Washington* pulling the *Capitol Limited* marked the end of the daily pageant at B&O's 1927 Fair of the Iron Horse. It was the epitome of travel and the finest Baldwin, Pullman, and the B&O had to offer.

Middle: After 26 B&O pageant tableaux and locomotives, the B&O got around to showing England, the Mother of Railways. Behind on the ready track is the NYC's operating replica of the *DeWitt Clinton* and train.

Bottom: The B&O's much-rebuilt 1856 Mason 4-4-0 No. 25 (named the *William Mason* for the fair) stands behind the scenes in September 1927. It steamed again in summer 1998 for the motion picture version of the old TV show *The Wild, Wild West.*

by the name of Edward Hungerford to write a two-volume corporate history of the company and direct the B&O's centenary activities. The Fair of the Iron Horse was in great measure Hungerford's creation.

Daily at 2:15 p.m., with the grandstands filled to capacity and many more viewers milling about the sidelines, an elaborate procession of original equipment, replicas, tableaux, and B&O employees in costume paraded by to present the history of transportation in America. The pageant—and indeed, the entire fair—was based largely on the B&O's exhibit at the 1893 Columbian Exposition. In three major buildings, the railroad mounted elaborate exhibits of all facets of railroad history and current operations. Railroads from around the country and Great Britain sent representative motive power. Even B&O Mogul No. 600—exhibited as a new "monster" locomotive at Philadelphia in 1876—steamed in the pageant. This time, it was a revered artifact.

In every respect, the fair was an elaboration and refinement of every previous railroad celebration and world's fair exhibit. The company billed the Fair of the Iron Horse as "a birthday party" thrown for all, and the simple celebration of "A Hundred Years of Railroading." But it also was part competitive jockeying, part shrewd promotion, and part corporate culture building. The B&O intended to maintain at least part of the grounds and the main buildings as a public railroad museum (the sort of "permanent railroad fair" advocated by Chicago's newspapers and the railroad trade press as early as 1893), but the Stock Market Crash of 1929 put those plans on hold.

Edward Hungerford liked to represent himself as "the foremost rail fan of the country," and he was a prolific railroad author. But at heart, he was a promoter in the old style of railroad advertising men. He almost single-handedly shaped the traditions of mid-century railroad fairs. The anecdotes, history, and interpretations he developed while with the B&O in 1926-1928 turned up again and again in subsequent celebrations—and to this day shape the way museums, the public, and railroads themselves understand railroad history.

Just six years later, as the country tried to climb out of the Great Depression, Edward Hungerford staged the railroad exhibit Wings of a Century at Chicago's Century of Progress Exposition in 1933 and 1934. Chicago was then 100 years old and was conscious of railroading's role in the city's rapid rise from "wilderness" outpost to the nation's second greatest metropolis.

The Wings pageant was basically an updated version of the pageant from the Fair of the Iron Horse, which itself was the 1893

The World's Rail Way brought to life. Horses and First Nations peoples represented primitive transportation, followed by lumbering ox carts and carriages of various sorts. Then, the earliest steam locomotives made their way across the stage, accompanied by costumed actors doing pantomime and skits. Relentlessly the locomotives grew larger, greater speed was conveyed through stagecraft, and progress became personified in the increasing size and sophistication of these impressive machines. One of the high points of the exposition was the dramatic 1934 dawn-to-dusk nonstop run of the Chicago, Burlington & Quincy's new Budd streamliner *Pioneer Zephyr* from Denver to Chicago. In hindsight, there seems little doubt that as the train glided to a halt before astonished crowds, the end of the steam locomotive was at hand.

The pageant worked so well at the Century of Progress that Hungerford revived the show for the Great Lakes Exposition, held in Cleveland from June to October 1936. He broadened it out further, treating the Gold Rush, Great Lakes shipping, motor cars, and the Wright Brothers' airplane. This Parade of the Years was shamelessly promoted as "The quarter-of-a-million dollar show without equal in the entire dramatic history of the land." It was "the most compelling epic of American progress ever created." With a wind-up like that, it was inevitable that the show would go on the road, and it did—to the Big Apple.

As part of the 1939-1940 New York World's Fair, 39 eastern railroads sponsored the creation of the largest single exhibit on the fair's extensive Long Island grounds. The fair was intended to help lift the country out of the Great Depression with a theme of modernism and the future—the World of Tomorrow. Hungerford served as producer and general director of Railroads on Parade, the centerpiece of the elaborate five-part Railroads at the New York World's Fair exhibit. Altogether, the exhibit followed closely the traditions established in the 19th century, with shiny streamliners and high-tech gizmos representing the state of the industry on the eve of the Second World War.

With a generous budget and access to almost every important railroad artifact in the land, Railroads on Parade ("The Entire Production Created by Edward Hungerford," visitors were reminded again and again) was the most elaborate railroad spectacle ever staged. It was, predictably, yet another updated and more sophisticated version of the 1927 pageant. But this time there were no less than six stage directors and a cast of hundreds of trained actors. Over 20 locomotives in steam took part, playing to an audience of 4,000 people each performance seated in an outdoor theater. There were over 1,200 performances.

Kurt Weill, composer of the music to Bertolt Brecht's THREEPENNY OPERA (remember "Mack the Knife?") and a skillful and respected Broadway figure, created the "comic circus music" for the pageant. He got second billing to Edward Hungerford, of course, who was the librettist. The rest of the credits read like a Broadway show, as well they should—this was New York, and the railroad industry was determined to position itself as rooted in the glorious past but looking forward to a modern and progressive future. As in Baltimore in 1828, the best way to do that was by using history as a touchstone.

The New York World's Fair and the railroad exhibits were successful. Millions of people rode trains to New York, rode local trains to the fair, and partook of everything the Eastern Railroads President's Conference exhibits had to offer. But a little over a year after the last relic returned to its owner, the United States was fighting a two-front war against formidable opponents. Whatever glory reflected upon railroading from skilled stagecraft and clever promotion paled in comparison with the very real (and absolutely essential) service the railroad industry rendered in the half-dozen years of mobilization, conflict, and resolution. The "Good War" burnished the reputation of American railroading far more than any world's fair spectacle.

The post-war United States turned out to be a very different place from that of a mere decade previous. That seems clear now, with the benefit of a half-century of hindsight. But in the late 1940s, the magnitude of change wrought by war and victory was partially obscured. The American railroad industry (and its regulators) envisioned a prosperous future which picked up essentially where the World of Tomorrow left off. Unfortunately, that was not to be the case.

Eighteen forty-eight was a banner year for the burgeoning prairie city of Chicago. Among other events, it opened its first grain elevator, inaugurated commerce on the Illinois & Michigan Canal, commenced trade at the stock and futures exchange, and turned on the spigots of its new water supply. Perhaps most importantly, the first train steamed into Chicago over the rails of the Galena & Chicago Union Railroad, which became part of the Chicago & North Western. The year 1848 thus marks the beginning of the railway age in what would become the railroad capital of the United States. While unanticipated at the time, the centenary years 1948-1949 marked a turning point in modern railroad history and the last traditional railroad fair.

Who else but Edward Hungerford could produce and direct the Chicago Railroad Fair? For the seventh time since 1927, Hungerford created a massive stage set; assembled actors, musicians, and railroad crews; borrowed historic rolling stock; and enticed millions of Americans to sit up and take notice of an industry they had long taken for granted. Still flush from wartime profits and banking on shiny new streamliners and efficient diesel-electric locomotives, the railroads believed that they were secure in their future and becoming suitably modern. Wheels a-Rolling turned out to be Hungerford's final recitation of the story of railroad progress.

The fair was at the site of the 1933-1934 Century of Progress Exhibition, presently the location of Chicago's McCormick Place Convention Center. This time, western railroads participated to the fullest, and the story shifted slightly to recount Chicago's rise as western metropolis and gateway to the continent. The formula had become comfortably familiar. Companies contributed cash, equipment, and crews. The multi-part spectacle included a pageant, a yard for rolling stock exhibits, buildings for trade show–style presentations of progress, and fun for the whole family.

Even as the fair closed for the 1949 season, there seemed to be a sense that the day of the great railroad exhibition was past. Yet the railroad fairs of the first half of the 20th century left a powerful and lasting legacy. They led, directly and perhaps inevitably, to the creation of our major railroad history museums. Every large railroad museum established between the end of the Second World War and the end of the Vintage Era had its roots in a railroad fair or major exhibition. The style, content, and interpretation of history at these museums—whether at St. Louis, Baltimore, Strasburg, or Sacramento—was essentially that presented by the B&O in 1893 and modified by Edward Hungerford between

1927 and 1949. In fact, we can think of the entire modern railroad enthusiast movement as being shaped and sustained by these grand events.

The story of post-1950 railroading is wearyingly familiar as one of decline and loss. At the nadir of the industry (perhaps the years surrounding the creation of Amtrak and bankruptcy of Penn Central), the idea of staging a railroad fair would have struck many people as absurd. Yet even in that dark period, there were events and celebrations, and the remarkable rise of modern railway preservation. Steam returned to the Southern Railway; the annual conventions of the NRHS grew in size and the number of attractions offered. First Pennsylvania, then California, North Carolina, and Nevada committed to major state-sponsored railroad museums. Chessie System renovated the B&O Railroad Museum and operated an amazing two-season birthday excursion train to mark the B&O Railroad's sesquicentennial.

It fell to the California State Railroad Museum in Sacramento to revive the tradition of great railroad fairs. In 1981, the California Department of Parks and Recreation opened the Museum of Railroad History, the largest and most expensive component of its ambitious master plan for a multi-site railroad museum complex. The event—dedicating a 100,000 square foot museum housing 21 pieces of exquisitely restored equipment—called for a major celebration. The place—the spacious and ideally suited Old Sacramento historic district—cried out for a traditional railroad fair. And the staff was well aware of the tradition of great railroad spectacle. And wasn't this, after all, California?

B. L. STONE, GEORGE KRAMBLES COLLECTION

Chesapeake & Ohio proudly showed off a streamlined steam-turbine-electric locomotive at the Fair. C&O had three turbines built for the *Chessie*, a post-World War II domeliner that never went into service. The locomotives, difficult to maintain, were scrapped in 1950.

The success of the first Railfair led directly to Railfair '91 a decade later. At that event, nearly 200,000 enjoyed big steam, modern diesels, a historical pageant presented three times each day, exhibits, and a great variety of visiting locomotives and cars. It was, in short, a worthy successor to every railroad fair which had come before—and a great precedent for the future.

The interim saw the revival of the great railway exhibit at a world's fair. As part of the World Exposition at Vancouver, British Columbia, in 1986, SteamExpo brought nearly 30 steam locomotives together for the Grand Parade of Steam. The theme of the world's fair was "World in Motion—World in Touch." 1986 was the centennial of the city of Vancouver and of the completion of Canadian Pacific Railway's trans-Canada main line. As in Chicago in 1933, Vancouver acknowledged its debt to the railroad. The 10-day SteamExpo extravaganza highlighted the much more extensive fair theme "celebrating mankind's achievements in transportation and related communication." Does that sound familiar? Not much had changed since that first railroad celebration in Baltimore 158 years previous.

At the close of the 20th century, railroad fairs remain complex and costly. They depend on the convergence of opportunity, resources, the cooperation of major railroads, and the skill and dedication of the people putting them on. There may—or may not—be extravaganzas in the future. But there are opportunities to see all sorts of preserved railroading all across the country. We have, in effect, the equivalent of several dozen railroad fairs operating continuously, accessible year-round with relatively little effort. We enjoy a History Channel series on railroading, videos, Internet resources, and more historic operating railroad equipment than ever before. So we are left with memories, a rich physical legacy, and rare occasions such as Railfair '99.

The themes and messages remain the same for Railfair '99: a celebration of progress, technology, American values, the annihilation of space and distance, and the romance of railroading. Even many of the players are the same. At Sacramento in June 1999 will be the *John Bull* replica built by the PRR for the 1939 New York World's Fair. Central Pacific's *C. P. Huntington* appeared at the 1914 Panama Pacific Exposition in San Diego, and one of the intramural railroad locomotives from that fair is the centerpiece to CSRM's lobby. AT&SF's *Little Buttercup*, cobbled together by the Santa Fe for the Century of Progress Exposition, will be on hand.

Like our railroad history, our railroad fairs have been cumulative. Think of them as continuing lessons in how we, as Americans, were expected to know and appreciate our railroads. Because the railroads, and men like Edward Hungerford, taught us well, we enjoy today a rich legacy of railroad history. This magazine and our sustained enthusiasm for the glory days of railroad transportation are part of that legacy.

If you make it to Railfair '99, look around. Squint a bit, and you can pretend you are in Chicago in 1948. Or New York in 1939, Baltimore in 1927, or even at the Columbian Exposition in 1893. Edward Hungerford no doubt hovers nearby. Enjoy the experience with the knowledge that people felt much the same way in 1828. Railroading is an acquired taste—and what better way to carry the spirit forward than a good old-fashioned railroad fair? ◇

Railfair '99

CALIFORNIA CALLS YOU

Railfair '91 was huge success, but it took a lot out of the volunteer and paid staff at the California State Railroad Museum. They thought they had a least a decade to recover before the next one, but fate—or perhaps luck—intervened.

California is in the midst of celebrating its Gold Rush to Statehood Sesquicentennial, a three-year series of events. Could CSRM, the Governor's office wondered, move its planned 20th anniversary celebration of the museum's opening back two years—and make it part of the larger festivities?

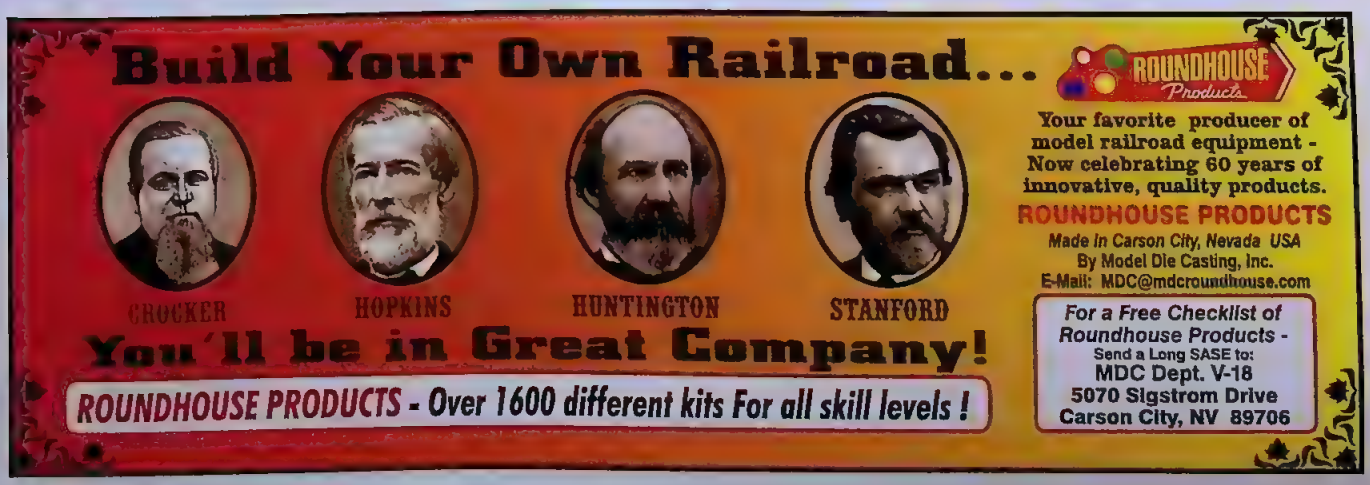
The result will be the last great railroad fair of the century (and the millennium, if you care to count it that way). Big steam from the Union Pacific (844, 3985), new GE and EMD diesels, and modern equipment from Amtrak head the list of participants. Southern Pacific's "Daylight" 4449, a 4-8-4 from the Santa Fe, and plenty of other vintage steam locomotives have also been invited. There will be lots of quirky smaller power, logging engines, and the two oldest operating locomotives on the continent—Nevada State Railroad Museum's 4-4-0 *Inyo* and Dan Markoff's remarkably restored narrow gauge Eureka & Palisade *Eureka*.

From June 18 to 27, Old Sacramento will once again teem with live railroading from the last 170 years. The CSRM website carries ticket information, pricing, referrals to hospitality providers, and up-to-date information on all aspects of the event. RAILFAIR NEWS is the official newsletter for the event; it is available by subscription. The special Railfair '99 telephone hotline (916-445-6645) is also available.

During Railfair '99, the National Railway Historical Society and the Railway & Locomotive Historical Society will hold their national conventions in Sacramento. Union Pacific will be operating special excursions in connection with Railfair '99, and Thomas the Tank Engine (the gasoline-powered version crafted by Green Bay's National Railroad Museum) will be making its first appearance at a major U.S. railroad fair. And the recent and exciting developments at CSRM—a new dinner train, lease of the two largest structures in the former SP Sacramento Shops complex, the addition of Railtown 1897 State Historic Park, and a continued program of collections expansion and interpretive programming—mean that Railfair '99 will be very different, and perhaps even better, than the previous two.

It will be a chance to truly step back in time. Nowhere else on the continent will so much Vintage railroad equipment be gathered and in operation in one place. Nowhere else can you find the richness and variety of experiences, or be able to compare firsthand a microprocessor-controlled 6,000 hp diesel-electric with a modern 4-8-4 in steam. For centuries, the place called California has been attracting people with opportunity, natural abundance, and incredible cultural energy. Railfair '99 follows in that tradition. There is no better way to relive—or experience for the first time—real highlights from the Vintage Railroad Era.

◇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MIKE SCHAFER

Confessions of a News Butcher

As Amtrak embarked on its mission to save the American passenger train in 1971, it came under almost immediate attack for the things it did NOT save. It wasn't just the loss of the named trains, such as Union Pacific's *City of Los Angeles*, Baltimore & Ohio's *Cincinnatian*, or Norfolk & Western's *Pocahontas* that people bemoaned. For each of the limiteds there were branchline connections like Chesapeake & Ohio's Ashland, Kentucky-Louisville section of the *George Washington*, plus nameless, number-only mainline locals such as Santa Fe Nos. 211/212 between Kansas City and Tulsa. On each abandoned route there were dozens of depots that had served as focal points for many small towns, as well as hundreds of affected agents, operators, porters, and others who earned their living in supporting roles.

While last trip patrons on the *Panama Limited* noshed on shrimp and sipped champagne served from soon-to-be-collectible Illinois Central dining car china and glassware, travelers aboard Richmond, Fredericksburg & Potomac's final Washington-bound No. 86, the truncated remnant of what was once the Florida to

New York *Everglades*, munched sandwiches wrapped in Cutright wax paper and drank ice cold sodas from Lily paper cups hawked by the train's news butcher. The young man who nimbly navigated the aisles of the old linoleum-floored, monitor-roofed day coaches, lugging a large, long-handled metal basket, traveled north from Richmond only as far as Fredericksburg, offering a form of railroad food service that predated linen tablecloths, fine china, or sterling silver.

The news butcher—an honorable trade—was largely relegated to railroading's past when Amtrak was formed, because the fledgling national passenger railroad was obliged, among other things, to insure that all trains operating in excess of four hours included a dedicated food service car.

Anyone who remembers Mickey Rooney's film portrayal of young Thomas Edison will recall that America's premier inventor spent his youth riding the rails as a news butcher. Before he headed to California and founded a multi-billion dollar empire based on the antics of an animated mouse named Mickey, Walt Disney, and his older brother Roy, sold refreshments and sundries to passengers aboard steam-powered passenger trains. This so fascinated Walt that the theme parks which would later bear his name (and indeed, the estate on which Disney lived) were little more than life-sized, live steam model railroad layouts.

Mention the term "news butcher," and most people under the age of 30 think you're talking about a TV anchor who becomes hopelessly tongue-tied while attempting to read his script. That's understandable, considering that in our zeal to preserve each intricate detail associated with sumptuous feasts in the dining car of the *California Zephyr* or the *Super Chief* we have suppressed other memories. There were mixed trains and single-coach locals, which lacked all but the basic necessities. While the elite of society may have ridden the *Broadway Limited*, the families of Appalachian coal miners filled the seats of Tuscan red day coaches comprising Pennsy's tri-weekly Harrisburg-Buffalo local. After the 1936 vintage EMC–St. Louis motor car coupled up at Lakeland and tugged Seaboard Coast Line's *Champion* through sleeper to Naples, Florida, even its tony clientele were forced to make do without the savvy diner and the round-end tavern-lounge-observation car that had carried the markers and the illuminated drumhead of the train all the way from Gotham to Flagler's winter playground. Until the day Amtrak grasped the throttle of the American passenger train, there were both streamlined dome cars and coal stove combines equipping the trains listed in the OFFICIAL GUIDE.

Richard Stewart, a MARTA employee now living with wife Margie and sons Ray and David in northwest Georgia, is not only a seasoned Amtrak traveler; but at the tender age of 14, he worked as a butcher for Union News, regularly traveling some of the great, pre-Amtrak named passenger trains of the Southeast that ran through and near Atlanta. The gift he received from his parents at age 12 started it all. Making the story even more remarkable is the fact that his father, a closet railfan, was an executive in the infancy of the commercial airline industry.

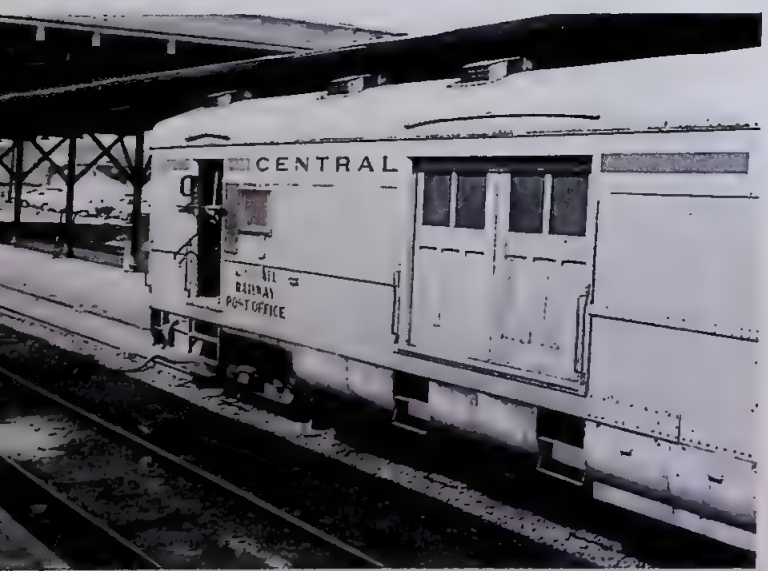
"Visiting my grandfather in Teaneck, New Jersey," Stewart recalled, "Dad took me on a trip aboard a set of Budd RDCs to Little Ferry and return on the Susquehanna Railroad. That was it. I was hooked. I fell in love with trains."

Having left Eastern Airlines to join Delta's tariff office at the latter's Atlanta headquarters (when both companies' aircraft were still exclusively propeller-driven), Richard's dad would intentionally

Facing Page: Central of Georgia's *Man O' War* southbound splits off the C of G main onto the Atlanta & West Point at East Point, Georgia, December 1, 1968.

Top: E7A 801, seen at the Southern Railway engine terminal in Atlanta, is wearing Southern livery.

Above: C of G E7As 804 and 801 on the head end heavy *Man O' War* pass Colonial Mills.



Top: Fetched from the roundhouse stall by a sleeveless hostler helper, C of G GP9 165 will ride the turntable so that the short hood F end will be pointed right for its tour of duty.

Above: Every day but Sunday, this C of G Railway Post Office car arrives at Columbus on the *Man O' War*, is turned, and returns to Atlanta the same day.

take the long way to church on Sundays, in order to insure that the family would be able to witness the passing of Central of Georgia's *Man O' War*. At that time, the diesel-powered train sported an RPO (Railway Post Office) except on Sundays, a combine, two coaches, and a streamlined, round-end tavern-lounge-observation car. On weekends, an extra coach was usually included in the consist.

"I was in the fourth grade, age 11," he chuckled with a thick Peach State drawl, "when Dad took me to the airport for a short hop down to Columbus [Georgia] for my birthday. Well, the plane's second prop caught fire before takeoff, and the flight was canceled."

His father's disappointment was tempered with excitement as the elder Stewart asked his son if he would consider making the trip aboard the *Man O' War*.

"You know," Mr. Stewart said to his son, "if we can get down to the station, we can go to Columbus, have time to eat dinner, and make the trip home, all by sunset." They did, and from then on, the *Man O' War* was Richard's train.

The following year, when asked what he wanted for his birthday, Richard Stewart replied, "A roundtrip ticket to Columbus—not on Delta Air Lines, but on the Central of Georgia Railroad!" And thus a ritual began that continues to this day: Stewart's birthday includes a train trip, which has now grown to entail multi-week, cross country, family excursions. Back when he was a child though, the ticket envelope would arrive on his birthday, March 3, containing passage for his dad and himself for the following Saturday aboard the *Man O' War*.

"I think the 15-day roundtrip excursion fare was $4.95 back then," he said.

Of course, the *Man O' War* has long since become history, but every year for their vacation, Richard and his wife plan their itinerary, purchase their tickets, and have a ball. They were on such a trip one Sunday morning in late February. I had just arrived at Washington Union Station as the engineer of Amtrak's Richmond, Virginia, to New York train No. 86 and had slipped downstairs to catch a short nap in the crew lounge. I was suddenly startled and awakened by the voice of Northeast Corridor engineer Rich DelBono shouting, "There. That's him!"

In the dimly lit room my eyes began to focus on two blurred silhouettes that began to take the distinct shape of a man and a woman, standing at the foot of my makeshift bed.

"Hi," said the man. "I'm Richard Stewart, and this is my wife, Margie. We were paying a visit to the office car *Marco Polo*, sitting out there on track seven, when Margie looked up and saw the sign that said, 'Washington Crew Base.' The thought hit us that Doug Riddell writes about working out of here, so we took a chance that you'd be here. We read From the Cab in RAILNEWS regularly. We're from Union City."

"New Jersey?" I responded, not quite awake, then answered my own question by blurting out, "No, not with that accent."

"No, Union City, Georgia," the tall, lanky man laughed. "I work for MARTA. I drive their busses and operate their trains. Did you know that the *Marco Polo* was once Central of Georgia business car *Savannah*? Back before the Southern Railway took over, [C of G President] Mr. W. E. Dillard used to hitch it to the rear of their trains."

"No," I replied, still squinting as my pupils fought the glow of the recessed lighting. "I know it was used somewhat by President Franklin Roosevelt, and right now it has Norfolk Southern painted on its letterboard."

So it was that I became acquainted with the Stewarts.

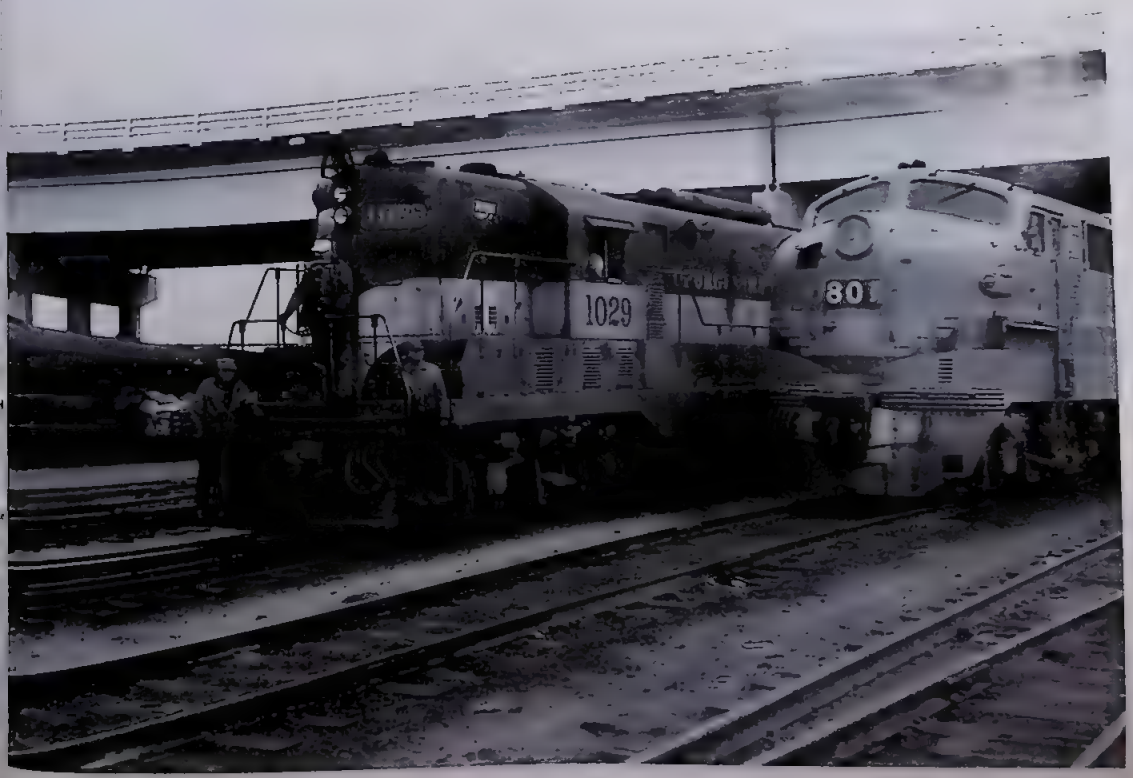
Through trackage rights, the *Man O' War* used the rails of the Atlanta & West Point Railroad between Atlanta's East Point Junction and Newnan, Georgia, to reach Columbus. Although the A&WP did not supply equipment for the train, its conductors and flagmen did work the train between May 1 and December 31 annually. David Buice, the son of one A&WP flagman, had a weekend and summer job butching candy on the *Man O' War*. He and Richard met on one of Stewart's birthday trips, and they remain fast friends to this day.

"As summer approached the year of my 16th birthday, David brought home a report card with two failing grades, which required him to attend summer school. This meant that he could not work as a news butcher. David's dad said he knew of someone who would be very anxious to pinch hit for the summer scholar—me," Stewart laughed. "No one had to twist my arm."

Union News not only ran the restaurant and newsstand at Terminal Station in Atlanta, but it was also a hub for onboard news butchers traveling far and wide from the fast-growing Georgia state capital. There were through Florida trains such as the *Flamingo*, the *Dixie Flyer*, *Kansas City–Florida Special*, *Ponce de Leon*, and (through a connection) the *Seminole*, as well as locals and regionals like the *Man O' War*.

"We butched everything that didn't have a diner," Richard Stewart said, summing up his duties. "We'd work all the way to Cincinnati on the *Flamingo*, but the boys out of Nashville would work the *Dixie Flyer* into Atlanta, and we'd take it into Jacksonville. We butched all Southern and C of G non–dining car trains, and we even had one job that worked the Georgia Railroad trains—if you could find anyone who would work them."

Stewart explained that news butchers worked on commission, but the Georgia Railroad runs derived most of their income from mail and express—not passengers. Fewer passengers meant fewer



Central of Georgia E7A 801 (in as-delivered livery) idles before its departure from Atlanta's Terminal Station, while a steam generator–equipped Georgia Railroad GP7 torpedo boat switches.

sales, so it was hard to find someone to butch them.

The run favored by the most senior "train agents," as Union News officially called them, was the *Ponce de Leon* from Atlanta to Cincinnati, where, after a hotel layover, they worked the *Carolina Special* all the way back to Columbia, South Carolina. The job returned to Cincinnati on the northbound *Carolina Special* and went back home to Atlanta on the southbound *Ponce de Leon*—a long, long trip. Leaving Cincinnati, the *Carolina Special* was often a 22-car train powered by four diesels. At Asheville, North Carolina, an eastern section broke from it, and by the time the train arrived in Charleston, it was a mere engine, two coaches, and baggage car. The *Ponce de Leon* was also combined with the *Special* between Oakdale, Tennessee, and Cincinnati.

"When I worked the *Man O' War*, the tavern-lounge-observation had been dropped," he remembered. "There were two coaches, a combine, and an RPO trailing a number of mail and express cars that were forwarded on No. 20 via the L&N at Atlanta. The 44-seat section of the combine served as the 'Jim Crow' car, where blacks sat. It was an odd kind of situation, you see, because segregation in *interstate* commerce had been outlawed by 1963, but not in *intrastate* commerce—not if the passenger's travel was to be solely within the state lines of Georgia. If a black passenger had a ticket for a destination outside the state, he or she could sit wherever they wished, but for the most part, they rode in the combine."

Like most American-made passenger cars, the last row of seats—those next to the baggage compartment bulkhead—was permanently mounted, facing the ones behind it, forming what is referred to as a "four seater." This is a handy arrangement for families traveling on a train.

"In the rural south, the four seaters in the 'Jim Crow' car often accommodated black families with several small children," Richard Stewart told me. "The butcher kept his supplies and stock in a wire mesh cage in the baggage room, so the first people he would see when he appeared at the start of his trip were those families. When those young kids saw the candy the butcher had for sale, it often presented an embarrassing economic dilemma for the parents. Kids are kids, and they'd start screaming 'Candy! Candy!' The mother or father would try to shush them and explain that there simply was no money for candy or drinks. Lots of times, I'd quiet the kids by taking one of those big Hershey bars and telling them they could have it if they agreed to break it up and share it amongst themselves. It wasn't unusual, after such an act of kindness, for the parents and the rest of the passengers in the 'Jim Crow' car to open up their pocketbooks and wallets to make purchases as well."

Working on commission, a good news butcher learned to be a good salesman. For instance, when the train first left the terminal, Stewart would follow the conductor down the aisle selling dry snacks—potato chips, peanuts, and crackers.

"Then I'd go back to my supplies and make the second round, selling cold drinks. There was a method to my madness," Richard laughed. "I'd start off with a 50-pound block of ice (two blocks on heavy summer days) and chip away on it constantly with an ice pick to keep those drinks chilled. I'd make my last round just 30 minutes before arrival in Columbus.

"When the *Flamingo* was cut off in May of 1963, we started getting a lot of through passengers for Florida points transferring to the *Seminole* at Columbus. The *Seminole* carried a diner from Chicago as far as Columbus, but it was cut out there, serviced, stocked, and placed on the westbound *Seminole* just two hours later," Richard Stewart recalled. " So I'd make an announcement 'No butch on the *Seminole*. Get what you want now. No butch on the *Seminole*. Last call.'"

No. 20 from Atlanta, the *Man O' War*, usually rated two C of G E7s and arrived Columbus daily at 1:15 p.m. Five minutes later, the *Seminole*, pool powered out of Chicago (sometimes by C of G E8s 811 or 812, painted in IC's orange and brown livery), would pull into the station. The *Seminole*'s E8s would immediately be detached from their train, coupled to the *Man O' War*'s consist, and turned on the wye. This slick move left engines and trainset ready for westbound departure, at about 3:30 that same afternoon.

Lone E7A 803 leads the *Man O' War* into town on a snowy day. Note that two combines trail the locomotive.

Meanwhile, the *Man O' War*'s diesels and L&N mail and express cars were added to the Florida-bound *Seminole*, and the train was forwarded to the Atlantic Coast Line at Albany, Georgia. During the 20-minute switching operation at Columbus, there was ample time for an industrious news butcher to hop aboard the *Seminole* and sell to its through patrons.

"This all worked out well," Stewart added, "until an unusually large crowd blocked another news butcher's escape from the train one day, forcing him to ride to the next station, where (since opposing sections passed each other east of Columbus), he missed his connection. As a result, the *Man O' War* had no butch from Columbus to Atlanta that afternoon, and Union News was none too happy about it. From then on, we were told to work the *Seminole* from the platform, or not to work it at all."

Richard Stewart liked to get his work completed prior to arrival at Columbus so that he could get down on the ground and throw the wye switches for the yard crew that was turning the empty consist of the *Man O' War*.

"I thought it was great—I got to do a little railroading. The crew thought it was great too—they didn't have to get down and line the switches," Stewart remembers with a grin. "One day, however, as we backed around the wye, a lady stalled her car on the tracks, and the conductor had to use the valve on the backup hose to put the train brakes in emergency. We stopped just a foot short of putting the coupler right through the window of her car. She just sat there, quite shaken, obviously, and whimpered, but absolutely refused to get out of the car. As we were about to ask 'Why?' we peered inside her automobile and noticed not only an embarrassed look on her face, but a big yellow stain on her new pink dress. We just pushed her car off the tracks, helped her start it, and went about our business."

Of course, news butching was just the first rung on the ladder. Stewart lived with the dream of someday becoming a railroad employee. Neither he nor his friend David Buice did, but they frequently experienced the thrill of barreling down the C of G main line in the cab of the *Man O' War*'s EMD E7s in the company of veteran engineers like Bob Davis, Jimmy Lesuer, and Jack Homer.

"I asked the conductor how I could get a cab ride," Richard said, "and he replied that I should take a Coke up to the locomotive at one of our shorter stops. The L&N express cars had no end-of-car passageways, so no one could get to or from the locomotive except at a station stop, which suited me just fine. That way, the hogger would have to let me ride to the next town, rather than delay the train. I'd climb up in the cab with an iced cold soda for the engineer and fireman at Newnan and go back into the train at Raymond, while the crew was signing the register book."

The fact that this portion of the C of G was a "dark" railroad, operated by timetable, train orders, and a good watch, plus the fact that, on occasion, the L&N was late transferring the *Man O' War*'s Florida-bound express and mail cars from Atlanta's Union Station to Terminal Station led to what could have been a serious accident.

"The L&N cars were usually placed directly behind the engine," Richard Stewart explained, "but this particular day, owing to their late delivery to the C of G, they were simply tacked onto the rear to save time and insure the *Seminole* connection at Columbus. As such, the steam heat lines weren't coupled to the riderless express cars. Also, the operating rules allowed for the use of a single red flag in the rear coupler knuckle as a marker in lieu of the customary two red reflectors."

Top: A tower operator inspects the passing E7A-led train.

Middle: E7A 805 has been transformed into Southern's classic paint scheme in these post-merger shots at Atlanta, although it has kept its windshield-mounted bell.

Above: Two Central of Georgia E7As received this very stark paint scheme, in which only the road name and number adorn the flanks and stylized wings span its nose. Unit 803 models what the crews dubbed the "Hitler's mustache" scheme, coupled to sister 801 in Columbus, Georgia.

Above: Central of Georgia E7A 801 (in traditional livery) shares Columbus, Georgia, platform with C of G E8A 812 (in Illinois Central brown/orange paint).

Facing Page Above: Central of Georgia E7A 806 on the *Man O' War* at the Columbus, Georgia station. The B&O-inspired black, blue, and gray gave way to a dark Pullman green by 1960, but accent lines remained.

Facing Page Below: Far less classy than the Budd coach that usually followed it in the *Man O' War*'s consist, rebuilt heavyweight combine 374 served amply as storage for the Union News butcher and as the segregation-era "Jim Crow" car.

Somewhere en route, between Greenville and Durand, the rear car came uncoupled, causing the air hoses to part, which put the train's brakes into emergency. Inspecting what he thought to be the rear car of the train, the flagman evidently failed to notice that there was no marker (indicating the rear of the train), nor did he take exception to the fact that the rear angle cock was in the open position. After closing the angle cock, the brakes released, and the flagman signed the engineer ahead. Out of sight, behind them in a curve, sat the lone express car that had become detached. With no signals to evidence its presence on the main line, it was only the reaction of an alert crew on a following freight train, No. 90, which averted a tragedy. The crew spied the standing express car and immediately put its own train into emergency, stopping less than a car-length from striking it. Needless to say, the *Man O' War*'s conductor and flagman both received 30 days unpaid vacation to sit at home and assess their handling of the situation.

On one of his first trips as conductor of the *Man O' War*, David Buice's father made the mistake of taking for granted that his flagman had picked up their orders from the operator at Newnan after closing up the switches which allowed them access to A&WP trackage from the C of G. When conductor Buice asked where the orders were, as they flew northward toward Atlanta, the flagman replied that the operator was still copying them from the dispatcher when the train departed, but he heard him mention that they were going to meet train No. 211 at Palmetto, Georgia. Even on the A&WP's 79 mph, automatic block signaled main line, train orders and a clearance card were mandatory. There was no such thing in the book of operating rules as movement of train by word of mouth. Buice managed to dodge the bullet, but the flagman walked the streets for 30 days. It could have been worse.

"[Engineer] Jack Homer prided himself on running on time. He was fast, but he was safe," Stewart chuckled. "Once, Conductor McCall told him over the radio that the rails were jolting those

old Budd coaches a bit. Jack responded that the engine was riding just fine and kept on going."

Before departing Atlanta one day, McCall told Jack Homer that there would be an office car (equipped with a speedometer) on the rear of the train, so he was not to exceed the authorized speed under any circumstances. Homer complied, and the train arrived in Columbus 15 minutes late. Asked by the company official for an explanation, the conductor handed him the delay report, on which was scribed, "15 minutes, account complying with maximum authorized speed."

Soon after the Southern Railway acquired control in June 1963, SR officials were assigned to the C of G. Southern has built and maintains a reputation for total adherence to operating rules and absolute compliance with train speeds. Since Jack Homer's reputation preceded him, it was only a matter of time before he and the new SR division superintendent crossed swords over the manner in which the *Man O' War* was customarily operated—fast.

Stewart also had encounters with Southern officials. "I had lined up my tin cans in the combine's door as we approached Pine Mountain," Stewart gleefully smiled, "not knowing that the division superintendent was in the bushes with the speed gun. Just as he was about to check us from the rear, I accidentally peppered him with debris. When we got to Columbus, the conductor told me to hide in the restroom because the superintendent was looking for me. In fact, he suggested that I lay low for a few days, so I went to my supervisor at Union News, begged a trip on the *Ponce de Leon*, and managed to be assigned to the Frisco's and Southern's *Kansas City–Florida Special*. I worked from Atlanta to Birmingham, Birmingham to Jacksonville, and then back to Atlanta. That was a long trip, but I got to know the sleeping car porter out of Jacksonville, and we worked out an arrangement: I fed him, and he let me occupy a roomette. Those were the days."

Stewart's replacement, an older gentleman with an unfortunate affinity for imbibing while alone in the combine, fell out of the baggage compartment door on a sharp curve near Greenville. Luckily, he landed in a cushiony carpet of kudzu (a creeping, ivy-like form of vegetation, indigenous to the South, whose daily growth is measured in feet). Picked up by the local law enforcement officials for public drunkenness while staggering along the tracks on his way into town, he managed to convince the local justice of the peace that he indeed worked aboard the *Man O' War*.

Assumption of C of G operations by Southern Railway in 1963 not only meant the appearance of new faces, but the disappearance of some quaint and curious local practices, such as the handling of the switches for the *Man O' War* at 2nd Avenue Junction in Columbus by a retired engineer. The new Southern superintendent, upon learning of this unauthorized operation, visited the old man, demanded he surrender his switch keys, and threatened him with legal action if he ever set foot on the property again. When the president of the C of G heard about this, he had his office car attached to the rear of the *Man O' War* and, after its arrival in Columbus, had a yard engine spot the *Savannah* on a siding near 2nd Avenue Junction, where he then invited the old man aboard for dinner and an apology. He presented the old hogger with a set of switch keys and urged him to report any further harassment from the new official.

The return to school in September 1963 must have been especially anti-climactic for the young man who spent the hot, humid Georgia summer chipping away at a 50-pound block of ice in the combine car of C of G's *Man O' War*. He would return the following year, and in summer 1965 he worked for Union News out of Nashville. For Richard Stewart, a hitch in the Coast Guard lay ahead, as well as many, many more miles in transit aboard coaches, sleepers, and dining cars as an eager and anxious passenger. His memories and photos are all that remain of those wonderful days of private passenger carriage in the rural South. Luckily for us, both the images and his recollections are vivid and have been graciously made available to us.

A broadcaster turned Amtrak locomotive engineer, Doug Riddell has parlayed his degree in mass communications from Virginia Commonwealth University into a second career as a monthly columnist for RailNews Magazine *and author of his new Pentrex book* From the Cab: Stories from a Locomotive Engineer. *Drawing from his own experiences, those of his coworkers, and recollections of a childhood spent at the side of his grandfather, a Chesapeake & Ohio Railroad conductor, Doug explores the very human, and often very humorous side of the industry. Along with wife Sandra and son Ryan, Doug lives in the Richmond, Virginia, suburb of Mechanicsville. This is his fourth byline for* Vintage Rails. ◇

Union News: A Sketchy History

If your acquaintance with railroading began with Amtrak, the Union News Company would not be familiar. But mature readers will remember newsstands and restaurants operated by the once-familiar corporation in just about every major eastern railroad station. Many will remember the Savarin Restaurants or the Oyster Bar at New York's Grand Central Terminal. These were a part of the Union News empire. Union News also hired on-train salesmen known as news butchers (see pages 42-49).

The earliest notice about Union News found so far was in the 1881 RAILWAY AGE. Some North American railways began to phase out news butchers about 1900. Union News started to concentrate on station newsstands where passengers could pick up magazines and snacks before boarding the trains.

We have found sketchy information on the executives of the company with headquarters on Varick Street in Manhattan for many years. But otherwise the story of this business is obscure or unrecorded. It is obvious that the fortunes of Union News declined with the collapse of the American passenger train. Restaurants that once featured tablecloths and fine food were downgraded to cafeterias. Newsstands withered and closed. In 1959, it merged with the American News Company. Ten years later it was reorganized as ANCORP National Services, a Delaware corporation. Headquarters remained in New York City. In 1983, ANCORP disappeared into SOEXHO of Paris, France.

We admit this is a sketchy outline of this interesting business, and we would like to hear from readers who can offer more details about the history and operations of Union News.

John H. White Jr.

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There is no steam excursion material—all steam slides are locomotives in regular service, under steam, with no stored or junker shots. Electric mainline coverage is extensive, from New York Central and Pennsylvania Railroad to the Great Northern and Milwaukee Road. Traction sets include, but are not limited to, West Penn Traction, Birmingham, Chicago Surface Lines, Illinois Terminal, North Shore, South Shore, The Milwaukee Electric Railway and Light Company, Denver Tramway, Bamberger, Portland Traction, and Pacific Electric. We also offer comprehensive coverage of steam, diesel, and electric power in Canada and Mexico.

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CHALLENGERS NORTHEAST

By Bert Pennypacker

During the 1940s, a fleet of 40 sleekly designed 4-6-6-4 Challenger types gave Delaware & Hudson a reputation for being a fast-paced hauler of tightly scheduled bridge traffic to and from New England and Canada. From Binghamton, New York, and Carbondale, Pennsylvania, they sallied forth over the grueling grades of the Pocono Mountains, then sped through the picturesque, rolling farmlands of the Otsego valley to reach the large classification yards at Oneonta, New York. From there, the way led over the fabled Catskills to reach Mechanicville, and occasionally Whitehall, along the route to the Canadian border.

We can remember the pleasant tones of their deep-throated steamboat whistles that echoed back and forth over the hills as the rapid beat of exhausts signified 50-mph speeds along favorably graded stretches of line. Yes, Challengers were built with equalization systems of non-articulated passenger power and, on the Union Pacific, once were said to achieve 90-mph speeds with fast limiteds. But on D&H's numerous mountain-going districts south of Albany, they required extensive helper services. For example, just consider the awesome spectacle of three pushers—a Challenger, an 0-8-8-0 Mallet, and a heavy 2-8-0—all causing a great commotion and huge volume of smoke as they heaved away on a 7,000-ton train getting under way out of Carbondale and tackling the 1.48 percent ascending grade on the 20-mile climb up Mount Ararat.

Exactly what circumstances occurred to bring about the Challenger-inspired revitalization of D&H with an almost overnight suddenness? For many decades, D&H had remained a small and relatively obscure 700-mile anthracite coal hauler whose fleet of freight road power included 123 hand-fired 2-8-0 Consolidations. The only exception was a group of 13 0-8-8-0 Mallets acquired between 1910 and 1912 for pusher work on the Binghamton and Ararat hills. This anachronistic status quo was steadfastly maintained during the 31-year reign of the legendary and bewhiskered L. F. Loree, who was an advocate of slow-speed efficiency. Finally in 1938, the stern-minded Loree retired at 80 years of age, thereby paving the way for dramatic new changes.

His successor, Joseph Nuelle, realized that anthracite coal traffic was in sharp decline, from a one time high of eight million tons annually. The remedy seemed to be its replacement by attracting additional high-rated manifest bridge traffic. Getting such trains quickly over D&H's rugged profile would require somewhat more than the ordinary type of two-cylinder steam locomotive. So it was that Alco's chief mechanical engineer, Alfred W. Bruce, came up with the fast-moving 4-6-6-4 type with 69-inch driving wheels, this design having proved to be quite successful out on the Union Pacific. Following principles established by Loree's tastefully designed power, the new class J engines represented a symphony of beauty in molded steel and often were considered to be the most handsome of all articulateds. They exhibited smoothly surfaced boilers, capped stacks, recessed headlights on bald

smokebox fronts, and frail looking pilots, all complemented by D&H's practice of putting white painted trim along the edges of straight running boards and on driving rods and wheel tires.

In 1940, the first group of 20 class J locomotives, carrying Nos. 1500-1519, were assigned to the fast-moving Susquehanna Division for service between Binghamton and Mechanicville, New York. They took that division by storm, thereby causing an order for 15 additional engines for the Pennsylvania Division between Carbondale and Oneonta, whose route joined the Susquehanna Division at Nineveh, about 23 miles east of Binghamton. This group of Challengers bore Nos. 1520-1534. The final group of five J engines, numbered 1535-1539, came from Alco in 1946, together with 15 class K engines of the 4-8-4 Northern type numbered 300-314.

Boasting a total wheelbase of 103 feet, six inches, these 597,000-pound Challenger leviathans of the rails exerted a tractive force of 94,400 pounds. Their giant tenders carried 22,500 gallons of water and 26 tons of bituminous coal.

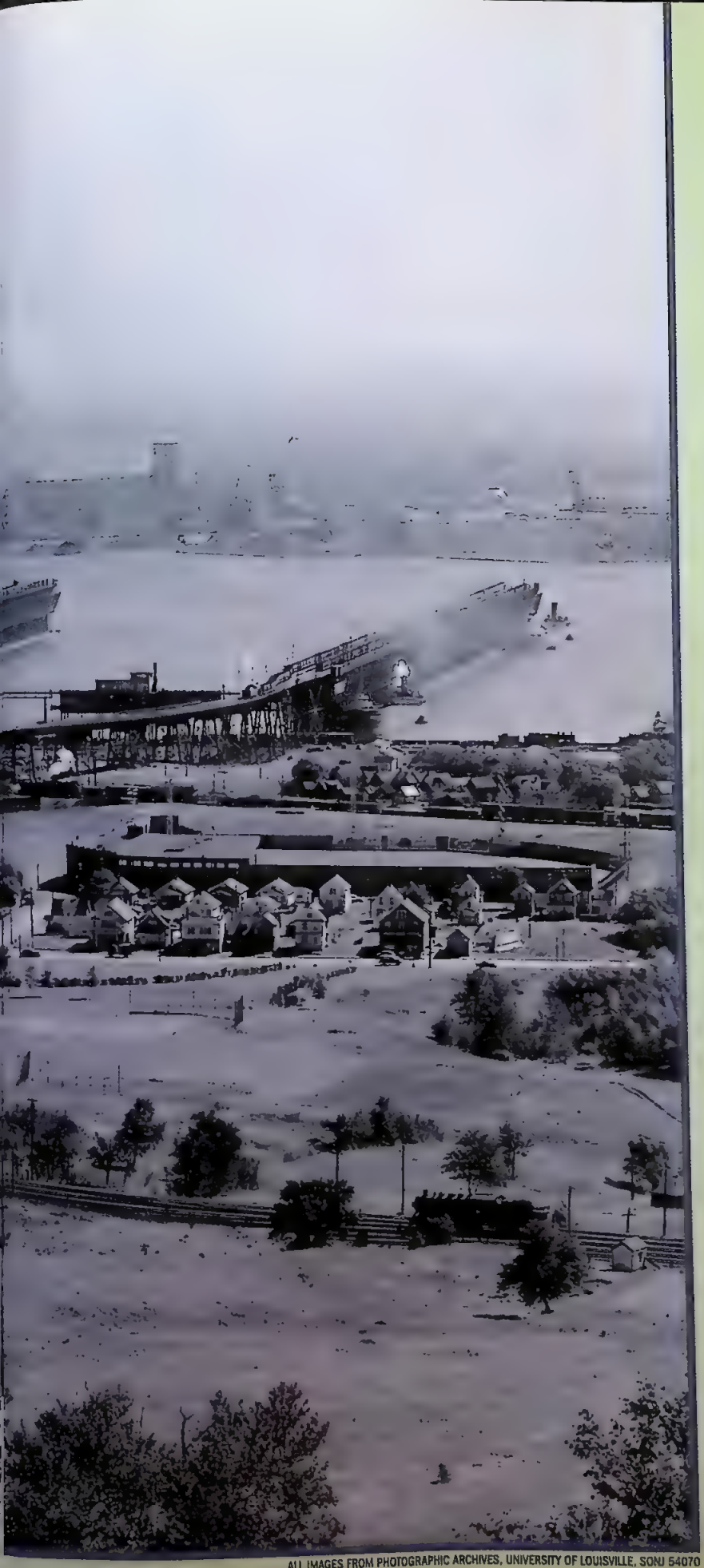
The northbound flow of interline bridge traffic went as follows: At Binghamton, trainload tonnages were received from the Erie and the Lackawanna. And down at Wilkes-Barre, Pennsylvania, the Jersey Central, Lehigh Valley, and Pennsylvania Railroad all produced valuable connections. From there, the first 34.3 miles to Carbondale were covered by husky class E6a 2-8-0 power, usually employing one or two E6a pushers. Then at Carbondale, a rapid exchange of motive power, together with increases in train tonnage, put a Challenger on the point and either two or three pushers on the rear. Reaching the Oneonta classification yards, trains from both originating sources were broken up and remade into new trains for three principal northward destinations.

Departing Oneonta yards northbound, an unassisted (single) Challenger could handle 4,700 tons along the .88 percent ascending grades of Richmondville and Schoharie hills. Such trains went to Mohawk Yard in Schenectady with New York Central connections, or to Mechanicville with tonnage for Boston & Maine. Canada-bound trains went onto the Saratoga & Champlain Division at Ballston and proceeded to Whitehall, from where heavy E5a 2-8-0s took over. However, when the 4-8-4 types came in 1946, they took over the Canadian runs and often were seen leaving Oneonta double-heading with a Challenger that went as far as Mohawk Yard.

So went the thrilling saga of D&H's fast-paced freight service that virtually defied the road's rough topography with specially built high-capacity steam power. But sadly enough, those exciting years were all too short. The scourge of Alco road-switchers came quickly as D&H dieselized in the early 1950s. Thus, the handsome and gallant articulateds seemed to disappear almost as quickly as they had appeared little more than a dozen years earlier. ◇

Delaware & Hudson Challenger 1501, a 1940 product of Schenectady, awaits its next assignment in June 1947 at Binghamton, New York.

HAROLD K. VOLLRATH COLLECTION



ALL IMAGES FROM PHOTOGRAPHIC ARCHIVES, UNIVERSITY OF LOUISVILLE, SONJ 54070

Duluth's Impressive Ore Operations

PHOTOS BY ESTHER BUBLEY

For Esther Bubley, the assignment to photograph the iron ore docks in Duluth was like a trip back home. Bubley grew up in Superior, Wisconsin, across the bay from the Minnesota city known for its hills, aerial lift bridge, and historic union station.

Roy Stryker wanted photographs of the ore movements at the Twin Ports at the head of Lake Superior for the Standard Oil of New Jersey photographic library. Bubley's visit to Duluth in October 1947 provides a creative view of railroading and Great Lakes shipping.

The Duluth, Missabe & Iron Range, then a U.S. Steel property, shipped 19,364,852 gross tons from its Duluth dock that year. Bubley covered the ore operations, beginning at the railroad's large yard at Proctor, high on the flat ground above Duluth.

The DM&IR dock at Duluth ranked second in tonnage. Of 10 docks at six U.S. ports, the highest amount, 23,131,944 tons, came through the Great Northern docks at Superior; the DM&IR dock at Two Harbors was third with 16,964,098 tons. All in all, the ore traffic had a big impact on the U.S. economy—justifying its inclusion in a library providing photographs for newspapers, magazines, and textbooks.

SONJ 54092

Since the steam locomotives in Duluth did not have the obvious tie to oil of the Southern Railway's diesels (see the next issue, *VR* No. 19), Bubley's work there did not get the wide attention of projects such as her photographic record of Tomball, a small oil boom town near Houston.

She enjoyed other rail projects as well, making photographs in May and June 1948 with Russell W. Lee for GRANGER COUNTRY: A PICTORIAL SOCIAL HISTORY OF THE BURLINGTON RAILROAD, published in 1949. The Chicago, Burlington & Quincy had wanted the book in February for the celebration of the centennial of the signing of the charter for the Aurora Branch Railroad, a predecessor company, but the publisher suggested delaying its publication until the opening of the Chicago Railroad Fair in June.

Although uncredited, Bubley and Russell contributed most of the "modern" photographs for chapters seven and eight, according to the preface to the book. In most cases, Bubley made the photographs of people, including the series about Mrs. Scott Rader riding the *Zephyr* from Galesburg to Chicago for a day of shopping, and the scenes in Friend, an eastern Nebraska community.

Bubley (1921-1998), born in Phillips, Wisconsin, moved with her family to Superior, where her father managed an automobile supply store. When she was in high school in Superior (she graduated from Central High in 1937), she won a prize for her first published picture—a steam locomotive on a freezing day. Superior then was a city of 35,136 people with ore docks for three railroads, grain elevators, railroad yards and roundhouses, and a shipyard with drydock for repairing the ore carriers.

While taking a one-year photography course in 1939 at the Minneapolis College of Art and Design, she became aware of Farm Security Administration photographs published in magazines. She got a temporary studio job in 1940 at VOGUE magazine in New York.

SONJ 54085

She went to work as a microfilmer in the National Archive in Washington, D.C., in 1942. Later, Stryker hired her as a lab technician for the FSA historical section. She started receiving photographic assignments as Stryker and the FSA were being transferred in 1942 to the Office of War Information.

Stryker left FSA/OWI in 1943 to organize the Standard Oil library, bringing with him an impressive list of photographers including Bubley. In April 1945, on an early job for Standard Oil, she spent six weeks at Tomball, recording life in the community on 600 negatives. She is well known for several series about bus riders, receiving ENCYCLOPEDIA BRITANNICA awards. The railroad scenes, not as well known, include Jersey Central trains and people and New York Central at Weehawken with views of the harbor and Manhattan.

Although Stryker's SONJ project ended in 1950 and he moved his photographic documentation efforts to Pittsburgh (*VR* No. 17,

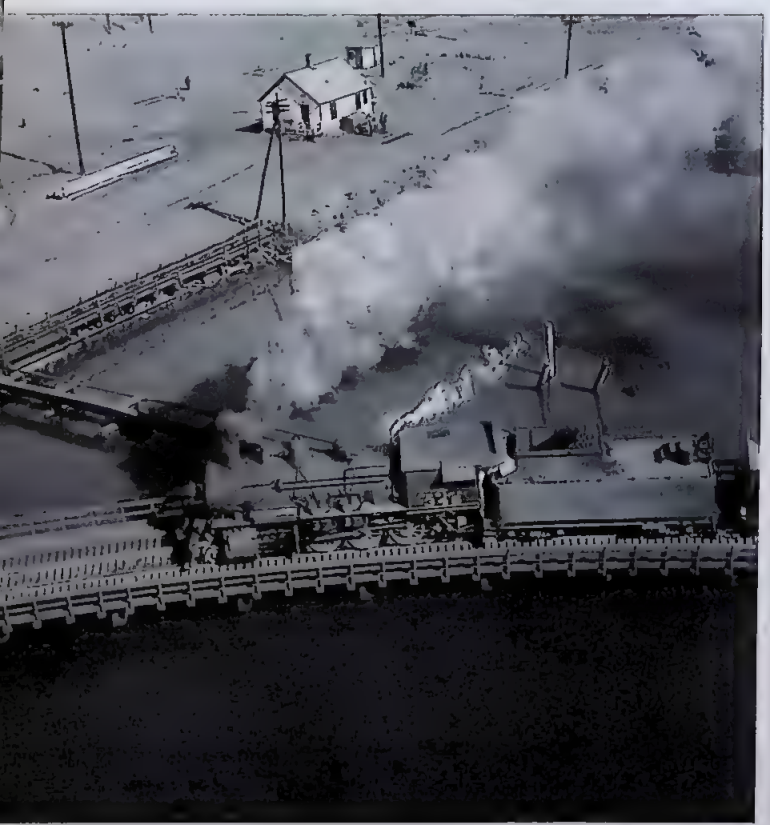
Previous Spread: From high on the hillside, Bubley captured the Duluth-Superior harbor and the DM&IR ore docks in Duluth. The grain elevators are across the St. Louis Bay in Superior, Wisconsin. The Twin Ports were busy railroad centers in 1947.

Left: A giant articulated locomotive pushes a string of loaded ore cars onto the dock.

Above: A railroad worker with a flower pinned to his cap watches as cars are switched on the dock.

Center Spread: The ore classification yards of the Duluth, Missabe & Iron Range are at Proctor. Here cars are made up in trainloads according to quality specifications and hauled by powerful locomotives down the six-mile grade to the Duluth ore dock. SONJ 54077

SONJ 54065



SONJ 54050

Above: DM&IR No. 346 hauls a load of limestone from the dock where it just has been unloaded from a ship.

Top: A worker sweeps spilled ore from the top of the dock into loading pockets.

page 32), she continued as a freelancer for Standard Oil into the 1960s while also contributing to such magazines as LIFE, where she won a young photographer's contest. As one of New York's top photographers, she documented "How America Lives" for the LADIES HOME JOURNAL. Her work also appeared in SPORTS ILLUSTRATED, TIME, FORTUNE, HARPER'S BAZAAR, SATURDAY EVENING POST, ATLANTIC MONTHLY, and NEW YORK TIMES. She traveled on extensive foreign assignments for major corporations such as PanAm and Pepsi-Cola.

Bubley received an impressive list of awards, including an honorary degree from the Minneapolis College of Art and Design in 1991. Her work has been exhibited at the Metropolitan Museum of Art in New York, Museum of Modern Art in N.Y., Smithsonian Institution, Library of Congress, Art Institute of Chicago, and others. Her photos also appear in Edward Steichen's famous exhibit, The Family of Man.

Documentary photography—the type she did at the DM&IR—was Bubley's forte. Sally Forbes, librarian for the Standard Oil project from 1945 to 1957, explained that documentary photography was "really the thing she liked best. She enjoyed the broad scope of the Standard Oil type of work. She worked in a very quiet way; she didn't direct people. She photographed in an orderly, highly focused way.

"Photography was her life. She loved photographing whether she was on assignment or not. She did a wonderful series of Philip, my son, in the highchair when he was two years old, and continued photographing him and other family members all her life," said Forbes, who met Bubley in 1946. "We were close friends and worked together on many projects over the years."

When doing the work for GRANGER COUNTRY, "she enjoyed the opportunities of meeting different kinds of people. The pictures of the Native American mother and child are outstanding. She was good with children and infants and family relationships, but also with skyscrapers and oil installations. She was extremely versatile."

Forbes, executive director of the Beaux Arts Alliance in New York City, praised Bubley's "sensitivity to people, and her recognition of the decision moment. She never photographed at the wrong moment." *John Gruber*

For more about Esther Bubley, see www.estherbubley.com, with links to other sites at the Carnegie Library of Pittsburgh and University of Louisville Photographic Archives. ◇

SONJ 54194

The tug *Nevada* pushes the *Henry Ford II*, fully loaded, away from the dock at Duluth into the St. Louis River and toward Lake Superior.

Massar Photographs Superior for J&L Project

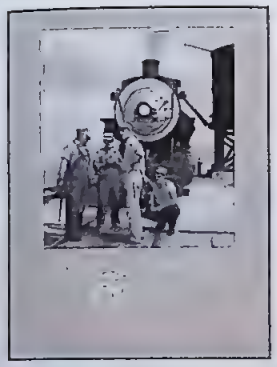
Ivan Massar visited the Great Northern ore dock in June 1953 for another documentary photography project, sponsored by Jones & Laughlin Steel Corporation of Pittsburgh. GN shipped 32,330,722 tons from its docks in Superior that year. Roy Stryker came to J&L in 1953 to develop the company's photography library. The project "was a particularly fine example of a company-sponsored photographic agency during the 1950s," F. Jack Hurley said in INDUSTRY AND THE PHOTOGRAPHIC IMAGE (1980).

RICHARD STEINHEIMER

DONE HONEST & TRUE

Richard Steinheimer's Half Century of Rail Photography

Text by Ted Benson



Richard Steinheimer has been called the Ansel Adams of railroad photography, a tribute that accurately reflects the genius of his work. Dramatic night scenes, haunting images of snowscapes and steam, and evocative portraits of men and machines are hallmarks of Steinheimer's extraordinary portfolio. His quest for adventure has led him to explore the Denver & Rio Grande Western, Santa Fe, Southern Pacific, Western Pacific, Union Pacific, Milwaukee Road, and even mainline electric operation on the Pennsy.

Ted Benson is ideally suited to write the text for this new book. An award-winning photographer himself and long-time fan and friend of Steinheimer, Benson knows first-hand the hardships endured in the search for that perfect shot. Benson and Steinheimer teamed up for a popular series of articles in VINTAGE RAILS Magazine which serves as the basis for this new book.

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OPERATION: RAILFAN, 1944

TEXT AND PHOTOGRAPHY BY RALPH E. HALLOCK

During spring 1944 most people were involved in, or thinking about, the war and the war effort. I turned 18 in April of that year and had managed to secure a deferment from the draft until July 1 in order to graduate from high school. In addition to running two paper routes before school and working in a drug store delivering orders and jerking sodas after school, I found some time to watch and photograph trains. Consequently, I did not graduate at the head of my class, but I did graduate. As both my parents were deceased, I lived in a boarding house about four blocks from the Jersey Central main line in Plainfield, New Jersey.

I became a member of the Railroad Enthusiasts, then one of the premier railfan clubs. We held monthly meetings and had a library in Grand Central Station. It was there that I became friends with Dave Noble, an engineering student from Brooklyn who also was facing induction on July 1. Dave had a part-time job with the Pullman Company at Grand Central and was successful in getting me signed on as a part-time employee. Although I only worked a couple of weekends, the job did provide me with an identification card proclaiming me a Pullman Company employee. In those days, most train crews would accept this as equal to an employee pass from their own road, so we were able to make several short trips in the metropolitan area. For a night school kid with little money, it sure did help the travel budget.

Photographing trains in those days was not an approved pastime in the minds of some of the more paranoid law enforcement personnel, so one had to be careful when and where one took pictures. I was apprehended and hauled into the police station twice (Concord, Massachusetts, and Metuchen, New Jersey) with my bicycle, but each time I was released with the assistance of a friendly sergeant on the Plainfield Police force who knew me quite well. He had stopped me a couple of times for speeding on my bicycle.

We both finished school in early June, and since we had no idea what the future might hold, if in fact we ended up with a future, we decided to throw all monetary caution to the wind and try to see some of the country and rail lines we had been hearing about or, in my case, had seen earlier in life. We pooled resources, gambled that our Pullman ID cards would not let us down, and took off. I do not remember the specific days of the week we covered various sections, but the sequence of events is still very vivid.

MAP BY JENNIFER GAERTNER AND JAMES P. ZIEGLER

Previous Spread: Central of New Jersey Baldwin-built Pacific 834 leads train 192, the *Queen of the Valley*, east at Bound Brook Junction, New Jersey.

Above: At Hagerstown, Maryland, Pennsylvania Railroad 2-8-8-2 No. 377 prepares to depart with its train bound for Enola Yard.

DAY 1

I joined Dave on the *Queen of the Valley*, the Jersey Central's premier train to Harrisburg, Pennsylvania, about 5:30 p.m. (Dave had boarded at Jersey City) for an uneventful ride to Harrisburg, arriving around 10:30 p.m. Our plan for Day 2 was to ride the Pennsy connection to Hagerstown for the N&W Shenandoah Valley Line train to Roanoke. The Hagerstown train left at an ungodly hour of around 4:30 a.m., and since it was already approaching midnight, we spent the night in the Harrisburg station watching the power changes on the Pennsylvania fleet.

DAY 2

Arriving Hagerstown we spotted the 377, a rare PRR 2-8-8-2, ready to leave for Enola Yard in Harrisburg.

After our train dropped the K-4 that had brought us over from Harrisburg, N&W 4-8-2 No. 128 coupled on, the conductor passed up the running orders, and we were on our way for a leisurely trip down the Shenandoah Valley.

A protracted stop at Shenandoah allowed time for a quick walk to the engine terminal, where 2-8-8-2 No. 2148 was preparing to move out to pick up a train. This line was primarily for coal at

Below: From the rear platform of the Hagerstown-Roanoke train, the author captures N&W 2-6-6-2 No. 1443 at Waynesboro, Virginia.

Bottom: East Tennessee & Western North Carolina's narrow gauge 9 spot, a 4-6-0 Ten-Wheeler, is all ready to leave Rayon (Elizabethton), Tennessee, with a commuter train to Elk Park, North Carolina. The dual gauge trackage extended from Johnson City to Elizabethton.

this time in history and did not move nearly the volume of traffic it probably sees today since NS and Conrail have made Hagerstown a major interchange. The line had ABS but was controlled by train orders, if my memory serves me correctly.

Near Waynesboro we spotted the 1443 on a side track.

Our arrival in Roanoke was in late afternoon, and we were ready for a shower and some food. We found a room near the station and looked around after dinner, but there was little traffic moving. A comical situation developed when we decided to get a chocolate soda at the drug store before going to bed. Dave had a pronounced Brooklyn accent, and the girl at the counter had a deep southern drawl. Listening to them trying to understand each other had me laughing until tears rolled down my face. Having lived in Asheville and having left there with a solid accent, I could understand them both and finally had to act as interpreter.

DAY 3

The next morning we left Roanoke on N&W No. 25 for Bristol, Virginia/Tennessee (the center line of the main street is the state line), and then took the Southern on to Johnson City, Tennessee. The power change and headend work gave us a chance to get a shot of N&W J 602, which had brought us over from Roanoke. The climb up through Christiansburg and on to Bristol was beautiful and gave us an opportunity to see what the 602 could do.

The 25-mile run over to Johnson City was uneventful, except the conductor would not honor our gold-plated Pullman ID cards, and we had to buy a ticket.

Arrival in Johnson City was shortly after noon, and we found room at one of the downtown hotels. Since it was early afternoon, we decided to check out the "Tweetsie."

The East Tennessee & Western North Carolina or the "Tweetsie," as it was locally known due to the whistles on the engines, was a three-foot gauge line that ran from Johnson City 66 miles up into the Smoky Mountains at Boone, North Carolina. This line was a classic with vintage equipment, beautiful scenery, a covered bridge on which the rails were on the roof, and heavy grades. The line was dual gauge from Johnson City to Elizabethton (nine miles), where a large rayon mill was served.

The narrow gauge portion of the line was nearing the end of its viable life when the war effort boosted traffic. The rayon mill had expanded operation and hired many local mountain folk, but transportation was a problem due to gas rationing and poor roads. To our pleasant surprise, we found that a commuter train had been established, running from Rayon (Elizabethton) 25 miles to Cranberry in the late afternoon after shift change, returning in the morning.

We took a bus out to Rayon and, after looking around the yard and old equipment, bought a ticket and climbed aboard for a really fun ride to Cranberry. The pace was slow, with stops anywhere someone wanted off or on. Frequently, a departing passenger would disappear up a trail to an invisible residence. One could and did jump off and pick a handful of berries growing along the right-of-way and climb back on.

Arrival in Cranberry left us in a bit of a quandary. Our clothes were in the hotel in Johnson City, and there were no accommodations in either Cranberry or Elk Park, the next to last station; nor was there any public transportation. Nothing was left but to substitute the thumb for our Pullman ID cards, and it worked very well. In those days picking up hitchhikers, even ones with smoke-covered faces, was not the risk it is today, and we got a ride right back to the door of the hotel.

Below: The Tweetsie's commuter train is under way, climbing toward Elk Park, North Carolina.

Bottom: Clinchfield Consolidation No. 312, a 1909 Baldwin product, powers a local at Johnson City, Tennessee.

DAY 4

The plan was to ride Clinchfield No 38 from Johnson City to Spartanburg, South Carolina. No. 38 originated in Elkhorn City, 120 miles north of Johnson City, at 6 a.m., left Johnson City at 11:05, and was due in Spartanburg at 5 p.m. We had hoped to see some big Clinchfield power in the morning, but there was no activity. We did get a look at "super power" 2-8-0 No. 312 on a local.

As soon as we left Johnson City, the crew took orders for box lunches and wired ahead so the lunches could be put on board when we stopped at Erwin for crew change. As I recall, these box lunches were real feasts.

We enjoyed a spectacular, scenic ride, even though clouds and rain showers dimmed the view. However, at Kona we passed the big power of the Black Mountain Railway, No 1, probably the only power. This was a little pike running from Kona 10.6 miles to Burnsville, North Carolina. Later it was called the Yancey Railroad.

Unfortunately, we did not fully appreciate the fact that much of what we were viewing was the approaching end of an era. That and a need to watch expenses meant we did not burn as much film as I now wish we had.

Arrival in Spartanburg was in the rain, so we had dinner and called it a day.

DAY 5

Day 5 saw us on Southern No. 1 at 7:30 headed for Melrose, North Carolina, and Saluda Hill. We got off the train at Melrose about 8:50 and spent the day walking up the hill to Saluda, with quite a bit of time spent talking to the switchtender at Number 1 safety track, as well as taking a good number of pictures.

In those days, this safety track was slightly more than halfway between Saluda and Sand Cut, or about a mile down from the crest of the hill. I believe it would be about m.p. 33 today. It was manned 24 hours a day.

The switch was set for the safety spur, which angled up the mountain on about a 10 percent grade, with much of the rail buried in sand to retard any train unfortunate enough to have to use it. A train descending the mountain under control would give two short whistle blasts just before reaching the switch, and the switchtender would align it for the main line. A single long blast and everyone would get out of the way.

Currently, only the safety track at the bottom of the grade exists, and the switch is automated. Should a train pass two control points in less than a specified time, which is calculated at 8 mph, the switch will remain set for the safety track.

We saw a couple of southbound trains and one headed for Asheville before we had to finish the hike to Saluda and catch No. 27 to Asheville about 5:20 p.m.

Top Left: At Kona, North Carolina, the crew of Black Mountain Ten-Wheeler No. 1 looks on as Clinchfield's passenger train No. 38 passes.

Left: Southern Mikado No. 6257 crawls carefully down Saluda Hill's 4.5 percent grade toward Melrose, North Carolina.

Below: The engineer has No. 6257 under control at Sand Cut on Saluda Hill.

Facing Page: Southern 2-10-2 No. 5075 departs Asheville, North Carolina, with an eastbound extra.

Above Left: Southern No. 12 noses out of one tunnel and into another on the hill between Old Fort and Ridgecrest, North Carolina.

Above Right: Counterpart Southern No. 11, with a 4-8-2 on the point, storms out of a tunnel on the same hill.

Facing Page: Brand new Baltimore & Ohio EM-1 class 2-8-8-4 No. 7612 leads an empty oil train across the Potomac River at Harpers Ferry, West Virginia.

DAYS 6, 7, 8

I had lived in Asheville until I was 12, when we moved back to Plainfield, New Jersey, in 1938. While I had not done any photography in those early days, my Dad and I did watch trains, generally at the east end of the Asheville yard on Sunday mornings. There was a lot of activity there at that time, even though the depression was still very evident. It was there that I had my first ride in the cab, an 0-8-0 switcher that regularly worked the east end of the yard, and a bit later on the switcher that turned No. 15, the *Asheville Special* from New York. This involved dragging the consist from the depot back to Biltmore, taking it around the wye which used the Salisbury and Saluda lines as legs, and then returning to the depot. I was hooked as a railfan.

We scheduled three days in Asheville. Judicious use of local busses, the old faithful thumb, and "shanks mare" allowed us to visit some of the places I had lived while a resident (eight in eight years), spend a day on the hill between Old Fort and Ridgecrest, and see other rail locations in the Asheville area.

DAY 9

Today we essentially began our trek home. We left Asheville at 6:40 a.m. for Knoxville and the connection over the branch to Harriman and Oakdale, Tennessee. Here we connected with No. 4, the *Royal Palm*, pulled by Pacific 6450, at 1:40 p.m. for the ride over the "Rathole" division to Cincinnati, with an arrival about 10:30 p.m. Wartime travel was very heavy on mainline trains, and there were no seats available when we boarded at Oakdale. We sat on our luggage in a vestibule until Danville, around 6 p.m., before we could get a seat. It was a long day. That night was spent with family friends of Dave.

DAY 10

Today was spent visiting family friends of Dave with an evening departure on B&O No 4. We had an overnight ride through Grafton and Cranberry Grade and arrived Harpers Ferry around 9 a.m., where we detrained to catch the B&O action for a couple of hours.

Nothing spectacular showed up except a sparkling clean EM-1, No. 7612, on a westbound oil train. These were solid oil tank trains that ran between Texas/Oklahoma and the East Coast in support of the war effort. In retrospect, this could have been the first revenue trip for the 7612, since the B&O was just taking delivery of the EM-1s from Baldwin at Eddystone, Pennsylvania. Given the immaculate appearance and the fact that normally the 7600s were used on the heavy grades west of Cumberland, I think we may have seen a first trip.

We caught No. 8 in early afternoon and arrived home that evening. A week later I was donning G.I. boots at Fort Dix, New Jersey. Soon came a troop train ride to Shepherd Field, Texas. But that begins a whole new story.

I have certainly never regretted our decision to make this trip and only wish it were possible do it again, or one like it.

Following military service, at the end of which he was a member of a Signal Corps photography company, Ralph Hallock attended the University of Denver. While there, he had the privilege of taking several trips with Dick Kindig, Otto Perry, and Bob Le Massena and photographing Colorado and Wyoming railroads. Upon graduation, he began a career in industrial transportation management that spanned 41 years with such companies as Alcoa, Allis Chalmers, Agway, and Nike. While very active with photography during steam days with numerous pictures published in TRAINS, *the advent of diesels dampened his interest in this activity. He has retained an interest in railroads and was very active in the development of some short lines when Conrail was spinning off branches. He is currently retired and living in Hayden, Idaho.* ◇

WILLIS A. MCCALEB, JOHN B. CORNS COLLECTION

THE SUB RUN

WILLIAM J. PETERS

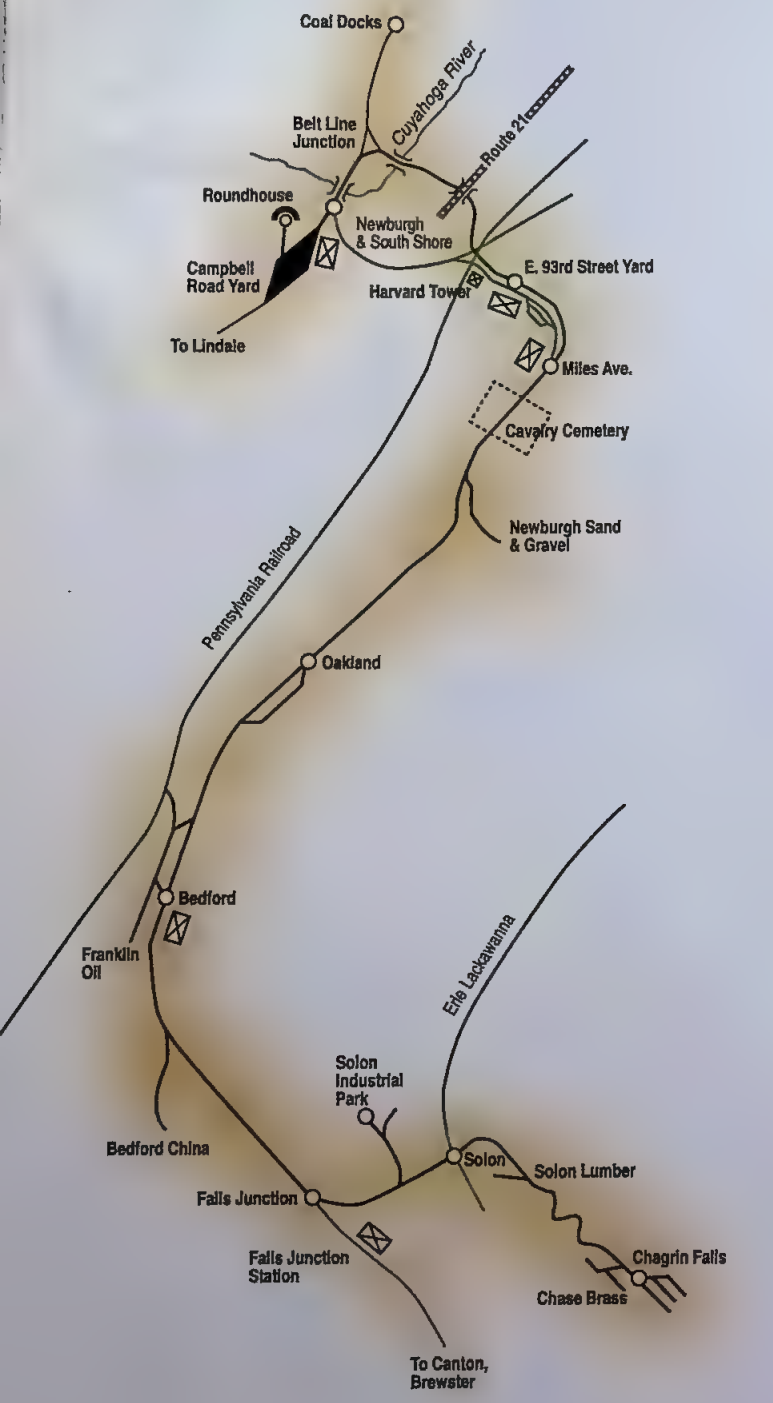
"The equivalent of smoking two packs of cigarettes in eight hours" was one expert's description of the air in the Cleveland, Ohio, industrial "flats" section in the early 1960s. At the south end of the flats was the Nickel Plate Road's Wheeling & Lake Erie District, Campbell Road Yard, where I earned my keep. Sitting snug to the banks of the flammable Cuyahoga River, and flanked by Republic Steel and Jones & Laughlin Steel, our crews were assailed by all manner of pollution. Complementing the nasal assault from the fetid river and toxic dusts from "industrial processes" was the aural abrasion of siren screams heralding the boom of Bessemer furnaces being tapped or the metallic protests of hot steel slabs being squeezed through a rolling mill.

However, there were brief respites from this sensual assault, the best being an afternoon call for the Sub Run. This crew ran from Cleveland to Chagrin Falls and return, about 48 miles of local freight work. The name for this job came from the 1890s, when commuter trains were the main activity on the branch. These passenger trains performed what the railroad considered Suburban Service. The name lingered on long after the varnish had died. A trip on the Sub Run replaced the iron-oxide skies, noise, and stink of the mills with blue skies, chirping birds, and the sylvan settings of a former narrow gauge branch line. Few men turned down a call for the Sub Run.

At noon on a late summer weekday, the roundhouse foreman phoned to tell me I had a 2 p.m. start for this job. So I packed a lunch, grabbed my crew bag, hopped into my old MGB, and cruised, car top down, into the city. Upon my arrival at Campbell Road roundhouse, I signed the register and time slip and found that my engineer would be the affable Harold Kline. Harold loved being an engineer and enjoyed passing on the real and legendary history of the Iron Cross (another nickname for the Wheeling).

I found our engine to be No. 69, an Alco S-4 class 1,000 hp switcher, the standard choice for the 8.5 mile long Chagrin Falls Branch. Due to sharp curves remaining from the narrow gauge alignment, 90-pound or lighter rail, few tie plates, lack of rail anchors, wooden trestles, and cinder ballast, the operation of six-axle diesels or MU'ed four-axle Geeps was prohibited. (It was reported that on more than one occasion, the NKP violated this rule with an inspection train powered by one or two Alco PAs.) Carloads were restricted to less than 210,000 pounds, and no six-axle tank or coal cars were permitted. There was no wye or turntable on the branch, which was officially named the Seventh District before the NKP lease in 1949.

Since Wheeling District engine crews started their working time 30 minutes before their train crews, I was actually on duty at 1:30 p.m. This was known as "prep time." During the steam era, a fireman would use this period to build up his fire and increase the boiler pressure to operating level. The practice held on into the diesel era—though I only needed a few minutes to ready our locomotive by checking fuel, water, sand, and lube oil levels; washing windows; sweeping out the cab; filling the water jug; and assuring we had proper flagging supplies. While I tidied up, Harold walked around



MAP BY WILLIAM J. POWERS AND JAMES P. ZIEGLER

Previous Spread: Nickel Plate 2-8-0 Consolidation 922 (former W&LE No. 4302) descends the 1.77 percent grade on the Chagrin Falls Branch with a Sub Run on May 27, 1952.

the power, assuring himself that the train and independent brakes were working and that the sanders were not plugged. Then we waited for our head brakeman to come over to the roundhouse to guide us to our train.

Once a New York Central interchange job had cleared the lead, our brakeman appeared and lined switches to herd us to our consist. We coupled to four empty NKP hoppers, two loaded tanks, four CP boxcar loads of copper, one L&N boxcar of clay, and a 700-series caboose built at the W&LE Ironville Shop near Toledo. Due to a stretch of 1.9 percent uncompensated grade (via either our line or the Newburgh & South Shore trackage rights), our little Alco was near its maximum tonnage.

After coupling to the consist, we waited for the carmen to signal for an air brake test. Meanwhile the conductor and brakemen went into the yard office to get our clearance card and any orders or messages for our train. Harold, responding to hand signals from the carmen, performed the terminal air brake test. If the "car toads" found any defective cars, a yard crew would stop its work on the lead and remove the bad-order equipment. With the air test complete, I hung white painted metal flags on the nose of No. 69 to display our status as an extra train.

With working air, a safe consist, train orders, plus permission from the yardmaster and Cleveland dispatcher, we were ready to go. Our first activity would be to blow four longs for signals from the Newburgh & South Shore interlocking tower just north of the yard. When the operator changed the dwarf signal from red to a permissive aspect, Harold acknowledged with two longs and eased the consist into motion.

Most often the Sub Run left Cleveland on our own route up Newburgh Hill. This meant pulling timetable east (physically north) across the N&SS, over the steel deck girder bridge that spanned the Cuyahoga River, and then through the doubling yard, which lies parallel to the gigantic Republic Steel works. As we passed the mill on our right, we could watch men with jackhammers chipping cooled slag out of still warm ladle cars. Seeing that work always made me happy that I worked on the railroad, especially a dieselized one.

At the end of the doubling yard, we arrived at Belt Line Junction. Here we joined the original Wheeling main line from Cleveland to Zanesville. (We had been on the Cleveland Belt & Terminal Railway, a line built by the Wheeling predecessor Cleveland Canton & Southern in 1891-1893.) In the middle of the wye sat a building in which the resourceful Wheeling once housed a lantern and marker repair mechanic in the attic—as well as an agent, operator, clerks, signalmen, and track crews. We pulled around the south leg of the wye to head east to recross the Cuyahoga River on a drawbridge. Upon seeing that the bridge was down and the home signal permissive, Harold pulled the throttle wide open in what would be a futile effort to achieve timetable speed on our three-mile climb to Miles Avenue.

From the drawbridge I could see ore boats being unloaded at the Republic Steel dock. Huge bulldozers looked like ants as they pushed around Messabi ore being stockpiled for winter use. With sanders open and sparks flying, we lugged up the steepest part of Newburgh Hill while passing the acrid Republic Steel coke ovens and the River Terminal Railway support yards.

As our exhaust echoed back under Route 21, we experienced a transformation. We left the world of steel and entered an area of warehousing and light industry. Life was getting better already.

Ahead of us was a searchlight signal displaying red to protect the Broadway Road crossing: It would change to yellow as soon as the crossing gates were down. At one time Broadway automobile and doubletrack streetcar traffic was protected from an elevated crossing watchman tower.

Across Broadway we passed an old Cleveland, Canton & Southern Railway (a W&LE predecessor) building first used for milk service. After the end of passenger service, in the early 1930s, it was assigned to a track inspector. Harold said that this individual was instructed by the chief engineer to be very exacting in his inspections of this busy piece of single track. The man took his job quite seriously and would inspect on foot continuously during daylight hours between Belt Line Junction and Miles Avenue. He would be seen walking head down, carrying a pouch with flagging equipment and a claw sledge in one hand, and a track bolt wrench in the other hand. He scrutinized the track every day and made extra inspections at night when heavy rain- or snowstorms threatened his territory. On Sunday he would walk the track in his best suit just as soon as church let out, sometimes accompanied by his wife and children. He would then change to his regular garb and find time to do at least one more inspection during the Sabbath.

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Wheeling & Lake Erie's E. 93rd Street station and yard in Cleveland, 1910.

The grade eased a bit past Broadway, but our speed was now restricted by our approach to Harvard Tower, where we crossed the Pennsylvania Railroad's Cleveland & Pittsburgh Division and recrossed the N&SS. We had a red home signal that required us to wait while six weary PRR Baldwin Sharks muscled about 100 ore loads across the diamonds. When the P Co. drag cleared, the N&SS got permission to cross its yellow and green Alco S-1 and a few gons through the plant. Finally, we got an approach signal and got under way. In the area between the N&SS and W&LE, but before crossing the C&P, there was once a station called Newburgh. This building served until an interlocking was built here in 1910. It was razed upon completion of the East 93rd Street station.

As we clunked across the four-track diamond, we were joined by the W&LE connection track to the N&SS. This track ran next to ours and formed one of the few short stretches of double track on the Wheeling. We could see that the train order signal was displayed at East 93rd Street station, so Harold grabbed the order from the hoop as we passed the building. The "19" told us to "take siding at Oakland for No. 195, engine 514."

In a few moments, we passed the trailing point lead switch for the south end of the 93rd Street yard and were onto the circuit for Miles Avenue crossing. Surprisingly, the Wheeling had a station here, though it was less than a half mile from the East 93rd Street station. Due to the short crossing circuit approach and because of the trailing movement through the spring switch at the end of the double track, our speed was restricted to 8 mph.

Once across Miles Avenue, we were out of the industrial section of town, and our line was flanked by huge hardwoods, We also left yard limits to enter Timetable and Train Order Territory. Our rail jumped up to 110 pounds per yard cross-section with stone ballast. The speed limit increased to 49 mph. Harold, a man who loved road work, entered into his element, and he opened the throttle wide as we cut through Cavalry Cemetery. Just as we started to bounce and sway, Harold had to draw down the air for our first switch of the day at Newburgh Sand and Gravel. We pulled the train past the facing point switch, and the conductor got off to help our head brakeman with the work. Our flagman stayed on the caboose to protect the rear of the train per rule 99. We pushed back far enough to prepare to make a drop of four empty hoppers into the siding. Next we cut the engine off the train and entered the siding, where we tied up the loads and empties and shoved as far as we could. With the stage set, we went back to our train, bled off the air from the NKP hoppers, and dropped them into the siding. Next we went back into the siding, pulled all the cars out, set the loads towards the main, and put the empties back into the siding. Finally, we retrieved the loads and coupled them onto the empties. This move would allow us to easily pick up the loads when returning to Cleveland.

We quickly got our train back together and sprinted to the 60-car Oakland passing track for our meet. No sooner did our caboose clear the main track switch than No. 195 with three units and 85 cars roared into view. This Brewster-Cleveland highball swept past with a mixed consist of gons, hoppers, tanks, and some boxcar traffic. While in the siding, Harold pointed out that the old Wheeling engineers took great pride in knowing where they were, that they were on schedule, what rights their train had, and what their options would be in any situation. The engineer on No. 195 would expect to find us at Oakland or at some point in

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Above: View of W&LE's Miles Avenue crossing in Cleveland, looking north. The W&LE depot is directly to the right. November 1928

Above Right: Looking southeast at the W&LE crossing of Broadway Avenue in Cleveland, April 1931.

Below Right: A view from outside the W&LE Bedford depot, looking north, in October 1929.

Cleveland. He also expected that we would not be out on the main line on his "time." He protected his schedule, and he expected a lowly extra to honor his space on the railroad. A head-on collision might cost him his life, but he would not be in the wrong; he would have been on time and at track speed.

To emphasize his point, Harold told us about a westbound Brewster-Huron road job he was firing on in the early 1940s that found it could not take siding at Hartland for an eastbound since the yard was full. The engineer knew that he was not going to delay the eastbound, and he knew that the road train behind him was switching at Lake Junction (Wellington, Ohio). So he reversed his I-3 Mallet and backed the whole train 3.6 miles to the vacant Clarksfield passing track.

At the south end of Oakland passing track, our conductor called the dispatcher on the lineside. The DS had no other orders or messages for us, so we got back on the main and pulled on to Bedford to do more switching. At Bedford we ran around the two tank cars for Franklin Oil's blending plant and the boxcar of clay. Then we pulled one empty tank out of Franklin Oil and carefully spotted the two tanks over their unloading pipe connections. Next we ran around the empty tank and set it for pickup by the Pennsy on the seldom-used Bedford interchange track. Some Wheeling men adamantly held that this track was where the original narrow gauge Connotton Valley Railroad crossed over to the C&P for dual gauge running into Cleveland. This was not true. Passengers changed to C&P trains at Bedford for six months in 1881 while the CV completed its line into Cleveland.

Finally, we recoupled to our train and left Bedford shoving the L&N boxcar loaded with Kentucky clay. (If you check the bottom of those heavy old white coffee mugs from diners, there is a good chance you will see the Bedford name. You will then know that Kentucky clay and Canadian nepheline syenite rode the Wheeling before becoming your mug.) In a few hundred yards, we were at Bedford China. Our brakeman lined us into Bedford China's siding, and we shoved the boxcar to the unloading door. We backed our entire train out of the siding, lined the switch for the main, and locked it.

Finished with Bedford China, Harold zipped our train the last miles to m.p. 15.9, Falls Junction. At the junction we pulled onto the branch and reported to the dispatcher that we were in the clear. Then we poked the few miles past the busy Solon Industrial Park and up to the home signal for the crossing with the Erie Lackawanna. From a lineside booth, we requested permission from the Erie dispatcher to cross, but since it was nearly 6 p.m., we had to wait for the Cleveland to Youngstown commuter train. The local soon showed up with an RS-3 pulling a few Stillwell

coaches. Passengers quickly unloaded at the remnants of the Erie Solon station, jumped into their cars, and left us and the birds to enjoy this spot. At one time this point boasted a two-story interlocking tower and a small W&LE station built in 1915 to replace a narrow gauge boxcar passenger shelter.

A few minutes after the E-L had gone, our home signal changed to approach and we started on the last five miles to Chagrin Falls. We squealed around a right-hand turn on the original Painesville, Canton & Bridgeport Narrow Gauge Rail Road alignment of 1875, and then stopped to pick up an empty boxcar from the Solon lumberyard. Then we entered the twisting two-mile drop from Solon to the copse of the Chagrin River Valley. Between the blasts of air brake applications, we could hear robins, cardinals, crows, wrens, redwing blackbirds, and many other LBJs (little brown jobs) celebrating this Ohio evening. After bottoming out on a long low trestle, we started the short 1.87 percent pull up to Chagrin Falls.

The main user of rail service at Chagrin Falls was the Chase Brass & Copper warehouse. Mostly Canadian Pacific boxcars were received here. Our conductor went inside and visited the Chase shipping foreman, who told him which cars to pull and where the four inbound cars were to be spotted. We complied exactly with Chase instructions, and then we were ready for "beans" and a return trip to Cleveland.

Since there was no runaround track at CH (the telegraph call letters for Chagrin Falls), we had to do a reverse drop. This move required us to back our caboose onto a spur with a grade that sloped towards the branch's main track. We would leave it with hand brake on, and we would run our engine off the spur. The switch would be thrown, and the engine would reverse direction and run into the clear towards Solon. Then the switch would be thrown toward the spur, the hand brake on the caboose would

Below: View of the W&LE depot at Falls Junction, looking south. March 1930.

Bottom: A Wheeling & Lake Erie passenger train pulls to a stop in front of the Chagrin Falls depot around 1910.

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be released, and gravity would take the caboose down the grade and onto the branch, where it would be stopped before it could roll back towards the switch and our engine. The engine would then couple onto the caboose and shove it far enough back to clear the other cars that would be dropped off the spur in a similar way. With all the switching done, we shoved our train back into town and went to dinner around 7:30 p.m. for a half hour.

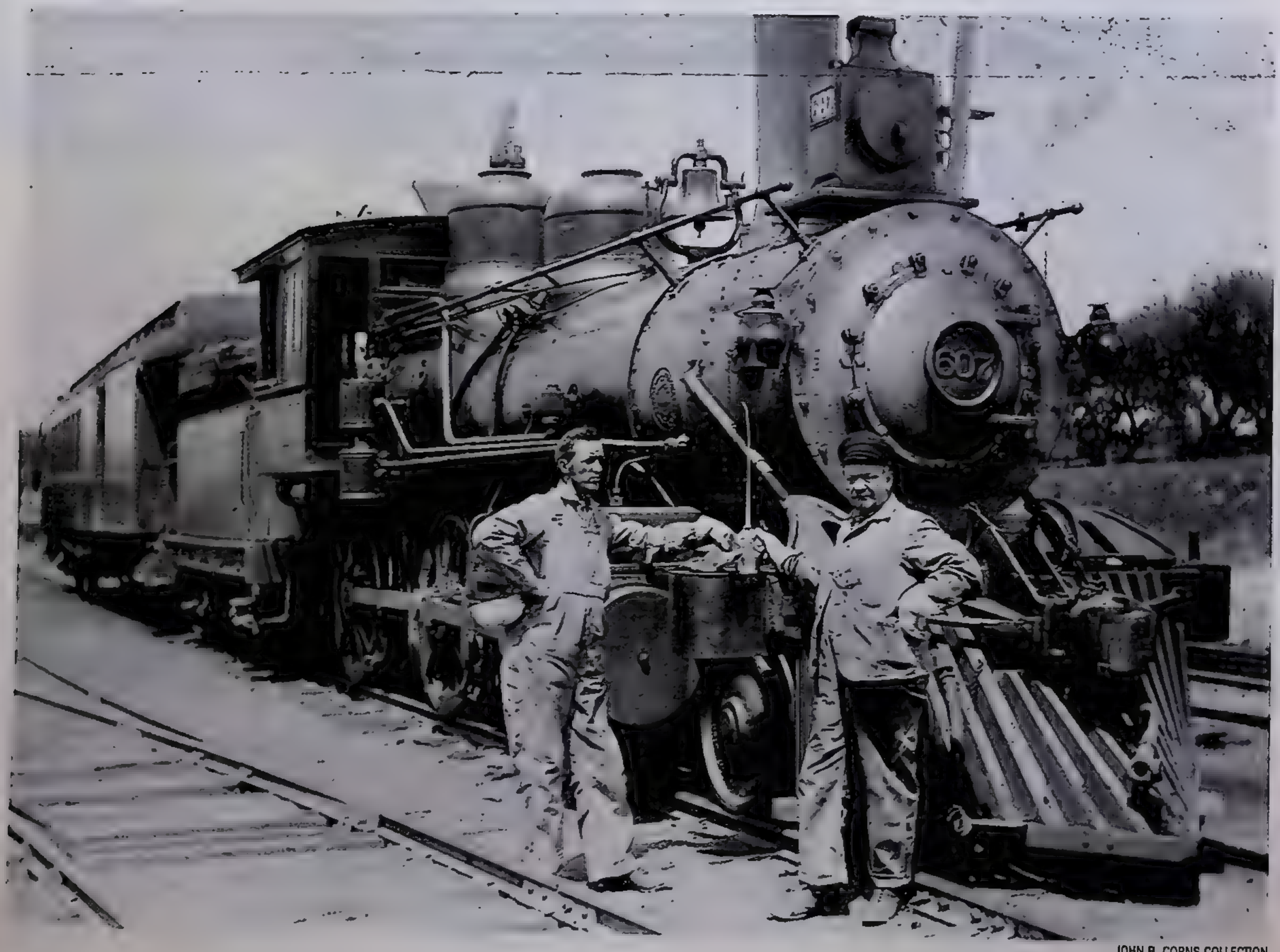
Harold shut down our Alco so we could eat our sandwiches in peace. Then he told me about the operations in CH that he had learned about from old W&LE engineers. He said that the branch once had several passenger trains a day, and one or two engines were kept at Chagrin Falls to protect the shuttles that met the through W&LE trains at Falls Junction and to cover the CH to Cleveland commuter runs. Passenger service dwindled with the coming of the interurban and private automobile. By 1929, the operation was down to a daily except Sunday mixed train. The line became a freight service only branch by 1932.

There was a short spur near the Washington Street crossing where the engines were spotted. A hostler was on duty nights and weekends, which was probably 12 hours a day, six or seven days a week. The hostler kept each engine banked or hot as required. He also fueled the engines by shoveling coal from a gondola into the tenders. With careful planning, a fireman assigned to hostle at CH could stay nearly clean and barely break a sweat. This was a low paying job, but one that beat the normal 16 hours of back numbing

Below: Fireman Oscar Baughman (left) and engineer Ed Pedler pose beside their charge, No. 607 with a passenger train at Chagrin Falls.

Facing Page Left: Nickel Plate 0-6-0 381, former W&LE 3981, traverses the Chagrin Falls Branch in October 1953.

Facing Page Right: Nickel Plate 922 switches cars in Chagrin Falls before heading back to Cleveland. May 27, 1952.



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drudgery of heaving coal into a narrow firebox on a patched-up, low-drivered 2-8-0 flogging freight up Newburgh Hill. Hostlers made their way to CH by riding the last train out of Cleveland for CH by swinging on at the Wheeling's "Coal Docks" roundhouse. Since these jobs were multiple day assignments, hostlers had to find a place to sleep in CH, which could be a rooming house, caboose, coach, the freight house portion of the depot, or on the coal in the tender, if it was powdery.

With the end of passenger service, the Chagrin Falls Branch became a quiet little spur serving the local community until it was reinvigorated in 1954 by the Solon Industrial Park. This site was developed by the Nickel Plate Road, which had leased the W&LE in 1949. Anchored by a Kroger food warehouse, the branch would host three or four switch runs a day from Cleveland. Each of them was powered by three or four MU'ed Alco switchers.

Harold's history of the branch ended as the rest of our crew returned from beans. We kept our fingers crossed as we restarted the engine. Since the prime mover was warm, and the batteries strong, it took just a few seconds of push on the start button to get our old Alco pounding and shuddering again. As soon as air pressure was up to normal, we performed an air test and started back to Cleveland.

The track twisted and turned back to the Erie crossing. Again we had to wait for an Erie train, this time an ore drag out of the "River Bed" for Youngstown. Harold told me that when the Erie ran short of crews, W&LE crews were called to perform this service on the Erie. Unfortunately, ore business was so depressed on the Erie after 1962 that there was no need for our help, and I never got a chance to haul what the Wheeling guys called "Erie Ore."

With the Erie gone, we again crossed its line and entered the portion of the branch constructed in 1890 to connect the with the CC&S. We eased along to the Falls Junction telephone booth, where we stopped to get orders for our return to Campbell Road. With no orders and a clearance card A, we re-entered the main, and Harold opened her up for a fast trip to the sand quarry. With a cab-leading operation, the curves looked sharper and the motorists more ready to cross in front of us than with the long end leading. We ripped through Bedford, and Harold made a grandstand stop at the quarry, where we retrieved the sand loads we had worked earlier.

The train was put back together, an air test was performed, and off we went. Rounding the curve toward East 93rd Street, we spotted a diverging aspect on the home signal for Harvard Tower. This meant we would return to Campbell Road via the N&SS. After rolling through the interlocking, we cruised onto the doubletrack N&SS for the three-mile run to our yard. Using a few air reductions, Harold kept the speed in check and the slack bunched as we eased down Newburgh Hill to river level. To return to Wheeling trackage, we pulled through the interlocking plant, waited for switches to be realigned and the dwarf signal aspect to change, then backed our consist into the yard. Safely in the clear, our brakeman cut our engine away from the train and guided us back to the roundhouse. With our engine secured and paperwork finished, I hopped into my MGB and headed for home, a happy and more informed "Wheeling Man."

William J. Powers grew up along the NKP main at Bay Village, Ohio, where his interest in trains was kindled by Berkshire-powered fast freights. He graduated from high school directly onto the footboard of a yard engine at Cleveland. He left the railroad in 1976 after promotion to engineer in order to work for the railroad section of the Ohio Public Utilities Commission. From there he went to Conrail in Philadelphia. Later he became an independent sales agent after a few years in the intermodal forwarder business. His is also involved in cabinetry, gardening, and environmental protection and restoration.

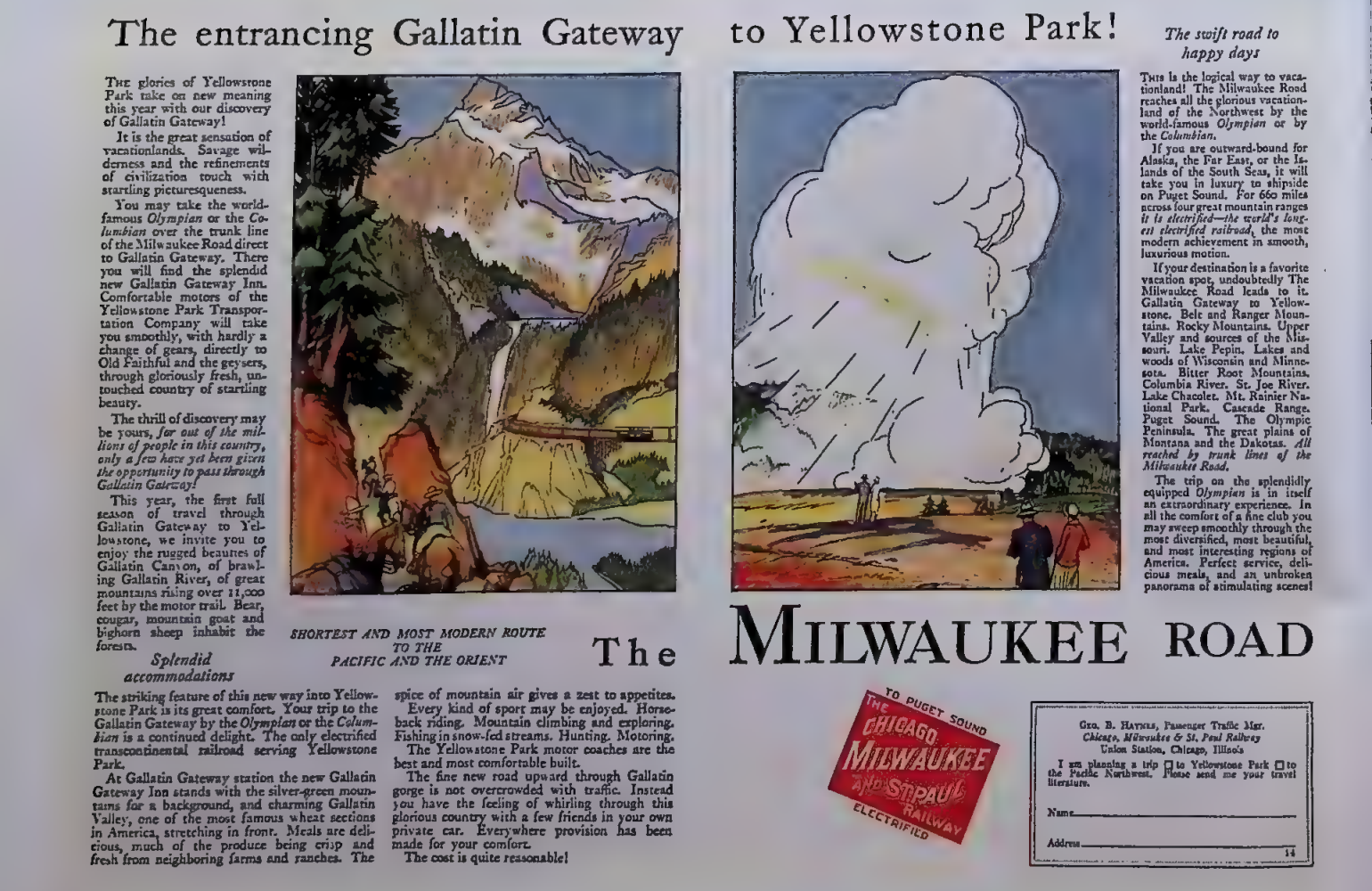
◇

The Railroad Art of
C. Peter Helck

(June 17, 1893–April 22, 1988)

By Michael Zega

In his later years artist C. Peter Helck often recounted a boyhood fascination with speeding machines, first locomotives then automobiles. His earliest sketches were of the *Black Diamond* and the *Empire State Express*. Indeed, he grew up just a few blocks from the New York Central's Park Avenue Viaduct and often spent his afternoons sketching trains. But a fascination with racing cars won out: "Although steam trains were my first love," he remembered many years later, "by 1902 the occasional sight of an automobile on the streets of New York had me excited." In 1905, he took his first ride in a racer and three years later witnessed his first Vanderbilt Cup race. But as fate would have it, Helck built


The entrancing Gallatin Gateway to Yellowstone Park!
The glories of Yellowstone Park take on new meaning this year with our discovery of Gallatin Gateway!
It is the great sensation of vacationlands. Savage wilderness and the refinements of civilization touch with startling picturesqueness.
You may take the world-famous *Olympian* or the *Columbian* over the trunk line of the Milwaukee Road direct to Gallatin Gateway. There you will find the splendid new Gallatin Gateway Inn. Comfortable motors of the Yellowstone Park Transportation Company will take you smoothly, with hardly a change of gears, directly to Old Faithful and the geysers, through gloriously fresh, untouched country of startling beauty.
The thrill of discovery may be yours, *for out of the millions of people in this country, only a few have yet been given the opportunity to pass through Gallatin Gateway!*
This year, the first full season of travel through Gallatin Gateway to Yellowstone, we invite you to enjoy the rugged beauties of Gallatin Canyon, of brawling Gallatin River, of great mountains rising over 11,000 feet by the motor trail. Bear, cougar, mountain goat and bighorn sheep inhabit the forests.
Splendid accommodations
The striking feature of this new way into Yellowstone Park is its great comfort. Your trip to the Gallatin Gateway by the *Olympian* or the *Columbian* is a continued delight. The only electrified transcontinental railroad serving Yellowstone Park.
At Gallatin Gateway station the new Gallatin Gateway Inn stands with the silver-green mountains for a background, and charming Gallatin Valley, one of the most famous wheat sections in America, stretching in front. Meals are delicious, much of the produce being crisp and fresh from neighboring farms and ranches. The spice of mountain air gives a zest to appetites.
Every kind of sport may be enjoyed. Horseback riding. Mountain climbing and exploring. Fishing in snow-fed streams. Hunting. Motoring.
The Yellowstone Park motor coaches are the best and most comfortable built.
The fine new road upward through Gallatin gorge is not overcrowded with traffic. Instead you have the feeling of whirling through this glorious country with a few friends in your own private car. Everywhere provision has been made for your comfort.
The cost is quite reasonable!
SHORTEST AND MOST MODERN ROUTE TO THE PACIFIC AND THE ORIENT
The
The swift road to happy days
This is the logical way to vacationland! The Milwaukee Road reaches all the glorious vacationland of the Northwest by the world-famous *Olympian* or by the *Columbian*.
If you are outward-bound for Alaska, the Far East, or the Islands of the South Seas, it will take you in luxury to shipside on Puget Sound. For 660 miles across four great mountain ranges *it is electrified—the world's longest electrified railroad*, the most modern achievement in smooth, luxurious motion.
If your destination is a favorite vacation spot, undoubtedly The Milwaukee Road leads to it. Gallatin Gateway to Yellowstone. Belt and Ranger Mountains. Rocky Mountains. Upper Valley and sources of the Missouri. Lake Pepin. Lakes and woods of Wisconsin and Minnesota. Bitter Root Mountains. Columbia River. St. Joe River. Lake Chacolet. Mt. Rainier National Park. Cascade Range. Puget Sound. The Olympic Peninsula. The great plains of Montana and the Dakotas. *All reached by trunk lines of the Milwaukee Road.*
The trip on the splendidly equipped *Olympian* is in itself an extraordinary experience. In all the comfort of a fine club you may sweep smoothly through the most diversified, most beautiful, and most interesting regions of America. Perfect service, delicious meals, and an unbroken panorama of stimulating scenes!
MILWAUKEE ROAD
TO PUGET SOUND
THE CHICAGO, MILWAUKEE AND ST. PAUL RAILWAY
ELECTRIFIED
Geo. B. Haynes, Passenger Traffic Mgr.
Chicago, Milwaukee & St. Paul Railway
Union Station, Chicago, Illinois
I am planning a trip ☐ to Yellowstone Park ☐ to the Pacific Northwest. Please send me your travel literature.
Name
Address
14

THREE IMAGES: MICHAEL ZEGA COLLECTION

For spring 1927, the Milwaukee focused on tourism, featuring its new Gallatin Gateway to Yellowstone Park. Helck illustrated with colored inks, drawing Old Faithful, touring cars, and, set far in the distance, a bipolar locomotive and orange train.

Which one is the freight locomotive?

BOTH ARE! And you may be surprised to learn that both are passenger locomotives, too. They're actually *interchangeable*.

This is important to the railroads because, until recently, freight and passenger locomotives were built differently—one primarily for *hauling power*, the other mainly for *speed*.

Today, however, out of American Locomotive's hundred years' experience have come locomotives that are truly multipurpose. Like the "Niagara" locomotives shown above, latest result of close co-operation between The New York Central and American Locomotive designers, these locomotives can haul fast freights one day and crack passenger trains the next. Moreover, they may be steam or diesel-electric or any modification of either type. It doesn't matter whether they are powered by coal or oil—the important thing is economy of performance.

This development helps reduce the number of locomotives a railroad must buy and maintain in order to do its job. And that's important to you. For it is out of *savings* that a railroad gets the money to make improvements in service.

This is just one of many developments that will contribute to finer postwar railroad service. And it is significant that it comes from the Company that built the world's largest steam locomotive, gave America its first diesel-electric locomotive, and has supplied an important share of the locomotives now being used for war purposes by the United Nations.

American Locomotive

THE MARK OF MODERN LOCOMOTION

Helck's *Which One Is the Freight Locomotive?* demonstrated the multipurpose utility of New York Central's new Niagara class locomotives. The American Locomotive Company ad ran in LIFE, July 1945.

116 THE SATURDAY EVENING POST June 22, 1929
Sweet dreams and restful relaxation is the lot of those so fortunate as to travel overnight on a Hyattized train.
With Hyatts replacing plain brass journals, the sluggish pick-ups and jerks and jars are overcome. A veritable symphony of motion results! Sleep is as undisturbed as though resting in a gently swaying hammock under spreading trees. The click of the rails becomes the gurgle of a nearby brook.
Daytime travel, too, is just as restful and pleasant, for all Hyatt bearing equipped trains start smoothly . . . almost effortlessly . . . and stops are made with consummate ease.
Accept your room, compartment, berth, or seat, midway of the car or "over the wheels" . . . it's all the same now. The presence of Hyatt Quiet Roller Bearings is your assurance of comfort . . . for the Hyattway is the Comfort Way.
HYATT QUIET
"... for the benefit of those who have retired"
Railroads all over the United States and Canada are providing this excess value in transportation, for already more than sixty-five of them are using free-running Hyatt Roller Bearings on coaches, dining cars and Pullmans.
More cars may be hauled with the same locomotives as formerly. Hot boxes are passé. Schedules are met with greater regularity. Maintenance costs are lowered. Depreciation of equipment is retarded. Fuel consumption is substantially reduced. Greater public good-will and patronage naturally follow.
That Hyatt Quiet is now provided for the benefit of those who have retired is not merely a fanciful thought . . . it is a reality, immediately apparent when once you experience the travel-ease of the train that operates the Hyattway.
HYATT ROLLER BEARING COMPANY
Newark Detroit Chicago Pittsburgh Oakland
HYATT
QUIET ROLLER BEARINGS
PRODUCT OF GENERAL MOTORS

Selling "Hyatt Quiet" roller bearings, Helck's 1929 rendering of a Pullman porter astride a curtained aisle caught the essence of the nighttime ritual so familiar to travelers. It also won the Art Directors second honorable mention.

a career illustrating other, bigger things—locomotives, steel mills, barn-sized industrial machinery, bridges. His beloved racers had to wait until his retirement to get their due.

Helck lived most his life in a 200-year-old farmhouse at Boston Corners, New York, a rural village some 100 miles up the Harlem River Valley from his birthplace, New York City. He began his formal training at the Art Students League while working in the art departments of New York department stores. By 1915, he was laboring in the "bull-pen," or production studio of the Ethridge Company, one of the first ad agencies to mass-produce commercial illustration. From there Helck got involved in the movie business, creating posters for Biograph, Universal, and other industry pioneers. A trip to the 1915 San Francisco Exposition, where he fell under the spell of the murals by English artist Frank Brangwyn, led to the decision to become a muralist.

In the meantime Helck began freelancing and by 1916 had managed to get his work produced in national ads for industrial concerns—Republic Trucks, Pratt & Whitney, Fisk Tire—gearing up for war. After his discharge from the Navy in 1919, Helck convinced the Fisk Tire people to commission him to travel to England and assist artist Brangwyn in designing a 24-sheet poster. The collaboration proved successful. Helck also began doing British motor advertising, illustrating contemporary motor racing for the magazine AUTOCAR and ads for Benz, Morris, and Napier autos. He traveled to Spain, studying at the Prado, and made painting trips to Italy, Algiers, and Tunisia.

Upon returning to the United States, Helck was chosen as assistant to William de Leftwich Dodge, who had made his name painting the murals at the 1893 Chicago World's Columbian Exposition. Although then out of fashion, Dodge's classical technique undoubtedly influenced his assistant. By the early 1920s, Helck had developed his own distinctive style characterized by dynamic composition, skillful draftsmanship, and historical accuracy. He concentrated on industrial and agricultural themes, and work came readily. He began to work with the most prominent advertising agencies—N.W. Ayer, Campbell-Ewald, J. Walter Thompson—and clients—PRR, Southern Railway, West Virginia Pulp and Paper, Westinghouse. Appropriately to this essay, Helck's first professional recognition for commercial work came from a railroad campaign.

The Milwaukee Road, one of the most aggressive railroad advertisers during the 1920s, featured Helck's illustrations in a campaign spanning 1926 and 1927. While from the decade's beginning the line had sold the dependability of its mountain-climbing electric locomotives, this new effort focused on the regional heritage of its service area. Helck's pen and ink washes depicted patriotic lore, harvest abundance, and industrial might; here the portrayal of trains or locomotives was secondary. Two of the illustrations won particular notice in the advertising press: The first depicted Lincoln gazing across the Mississippi; the second, Chicago's stockyards. For them Helck received the New York Art Directors Club's first honorable mention for black and white illustration.

As Helck's work gained increasing recognition, he came to be regarded as the foremost American commercial artist for the illustration of heavy industry and transportation subjects. He won his first Art Directors Medal in 1931 (for a Remington

Rand Company ad picturing the Mt. Palomar telescope) and another in 1937 for a painting of the New York City subway at rush hour. But as the 1930s progressed, he concentrated more on illustrating magazine stories and covers for the SATURDAY EVENING POST, SCRIBNER'S, COLLIER'S, and the like.

Throughout the 1920s and 1930s, Helck also devoted considerable time and energy to painting the objects that most interested him as an artist. Though his early exhibitions often met with mixed reviews (of a 1927 show of Spanish and American landscapes, the NEW YORK TIMES commented: "He paints rather attractively but his paintings neither sing nor make the onlooker wish to sing."), Helck persisted. By 1935, even the TIMES had nearly come around, now characterizing his work as "honest, forthright [and] vigorous."

Helck's fall 1941 exhibition of railroad subjects at the Theodore A. Kohn Galleries in New York finally won the TIMES over. Commenting on the 15 tempera paintings, many depicting the trains on display at the world's fair, the TIMES wrote: "Mr. Helck personalizes locomotives new and old, from the spread-funnel antique to the ultra-streamliner of today, ... spiritedly convey[ing] his impressions of these mechanisms in a most infectious manner." TRAINS Magazine agreed, devoting four pages of its October 1941 issue to his work. One painting, *Steam, Smoke and Snow*, a winter scene of a PRR Mikado and its crew, won the New York Allied Artists Medal. Evidently pleased with the show, Helck confided to TRAINS that it was only lack of space and means that prevented him from collecting locomotives.

The Second World War nearly overwhelmed Helck with commercial work. His wartime campaign for Mack Trucks, *Pouring It On ... Mack Style*, was particularly well remembered. Like many of his peers, he also found time to design patriotic posters. A 1943 production also followed a railroad theme. Titled *GUARD All Life-Lines Against SABOTAGE*, it pictured a railroad flagman standing astride a lowered crossing gate.

Helck's last illustration work appeared in the late 1940s. After that he retired to paint his passion—racing cars, ultimately becoming the owner of one of history's most famous, the 1906 Locomobile, "Old No. 16," which won the Vanderbilt Cup in 1908. In 1947, he was elected a member of the National Academy of Design and in 1968 to the Society of Illustrators "Hall of Fame," the highest honor in the field of American illustration. By that time he had also accumulated five Art Directors medals and over a dozen similar awards. His paintings are in the collections of the Metropolitan Museum of Art, Carnegie Institute, and Library of Congress. Helck both authored and illustrated two of the definitive works on auto racing: THE CHECKERED FLAG, published in 1961; and GREAT AUTO RACES, which followed in 1975. He died in April 1988 at age 94. ◇

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**SACRAMENTO RIVER & RAIL STEAM SPECTACULAR - April 24 - Rail and river excursion
**WISCONSIN & SOUTHERN RAIL CRUISE - May 1-2 - Charter with the E units
**NORTH AMERICAN RAILFAN SPECTACULAR - May 15-30 - Canadian Rockies and Pacific Northwest
**CARIBOO STEAM SPECIAL - May 22-24 - 2-8-0 steam North Vancouver to Kelly Lake on the BCR
**STEAM IN THE ANDES - July 10-18 - Baldwin steam in Ecuador
**GREAT PERUVIAN RAIL ADVENTURE - August 14-28 - 11 charters: steam-diesel-railcar
**WHITE PASS & YUKON SPECTACULAR - September 16-19 - 4 charters: steam-diesel-railcar in Alaska, British Columbia and Yukon
**NEW ENGLAND FALL COLORS SPECTACULAR - September 17-19 - Rail and steamship in New Hampshire
**CUMBRES & TOLTEC FALL COLORS SPECTACULAR - September 27-28 - Doubleheader photo freight in Colorado and New Mexico
**REDWOOD STEAM SPECTACULAR - October 3 - California western charter steam
**McCLOUD RAILFAN DAY - October 17 - Charter steam photo freight
**THE OLD PATAGONIAN EXPRESS ADVENTURE - October 23-November 6
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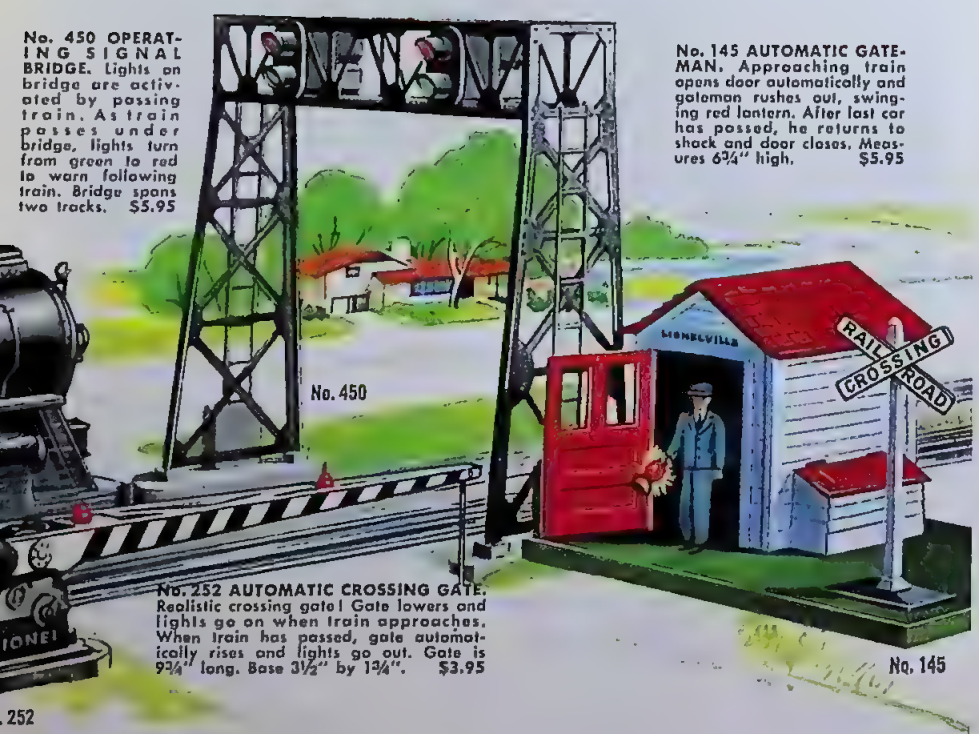
Toy Train Action and Interaction

By Allan W. Miller


No. 450 OPERATING SIGNAL BRIDGE. Lights on bridge are activated by passing train. As train passes under bridge, lights turn from green to red to warn following train. Bridge spans two tracks. $5.95
No. 145 AUTOMATIC GATEMAN. Approaching train opens door automatically and gateman rushes out, swinging red lantern. After last car has passed, he returns to shack and door closes. Measures 6¾" high. $5.95
No. 450
No. 252 AUTOMATIC CROSSING GATE. Realistic crossing gate! Gate lowers and lights go on when train approaches. When train has passed, gate automatically rises and lights go out. Gate is 9¾" long. Base 3½" by 1¾". $3.95
RAIL ROAD CROSSING
No. 145
. 252

ALLAN W. MILLER COLLECTION

Three of Lionel's track-activated operating accessories, as depicted in the 1954 consumer catalog. The No. 145 Automatic, the most popular item in the firm's varied operating accessory line, has been manufactured with a variety of color schemes and slightly altered features for more than 60 years.

A top the mountain, a rotating aircraft beacon pierces the air with alternating beams of red and green illumination, providing protective vigilance over the oil field below, where "walking beams" on a battery of oil derricks rock up and down, incessantly probing the earth in their search for a pocket of elusive liquid gold. Near the perimeter of the nearby tank farm, crossbuck warning lights flash their repetitive blinks, and a gateman emerges from the confines of his cozy shack with lantern swinging briskly, anticipating the imminent arrival of a thundering locomotive and its lengthy consist of loaded tankers. On a nearby siding, a stubby yard goat shuttles reefers to the elevated loading platform of an icing station, where a worker shoves the frozen blocks into open roof hatches.

A plausible scene of real-life industrial and railroading action near the midpoint of this century, to be sure, but in reality it's simply one of many enacted time and again in the author's own home, in the comfortable surroundings of his living room. In point of fact, this little vignette of railroading drama actually takes place on a modest-sized O gauge electric train layout, where not-quite-to-scale toy electric trains stage their on-command performances amid an assortment of shiny, colorful, and often fanciful action-packed operating accessories produced by Lionel, American Flyer, and MTH Electric Trains, among others.

Nearly every toy train layout worthy of the title sports at least one operating accessory of some type. In large measure they are the most obvious features that distinguish toy train pikes from similar miniature rail empires constructed for their scale-model brethren. What toy trains may lack in the way of true-to-scale proportions and rivet-precise detail, they more than make up for via the visible and often boisterous action generated by an extensive assortment of action accessories designed primarily to add purpose to the toy train's around-the-oval movement. And it is that interaction between active trains and their equally action-filled environment that provides one of the true joys of "playing with" toy trains—a special kind of pleasure often missing in scale model railroading.

Operating accessories have been an integral part of the toy train scene almost from the beginning. From the earliest days of his involvement in the manufacturing of toy electric trains, The Lionel Corporation's founding father, Joshua Lionel Cowen, was convinced of the important role that accessories played in stimulating consumers—be they children or the parents who provided the financial wherewithal—to expand their own miniature rail empires. Cowen believed that children, in particular, wanted to do much more than merely watch trains circle around and around in endless abandon. "A few minutes of that," he reportedly said, "and the little nippers will wander off and squeeze out some toothpaste or set fire to the curtains." This philosophy inspired a steady stream of items designed to captivate interest, provide hours of play value, and stimulate generations of youthful imaginations.

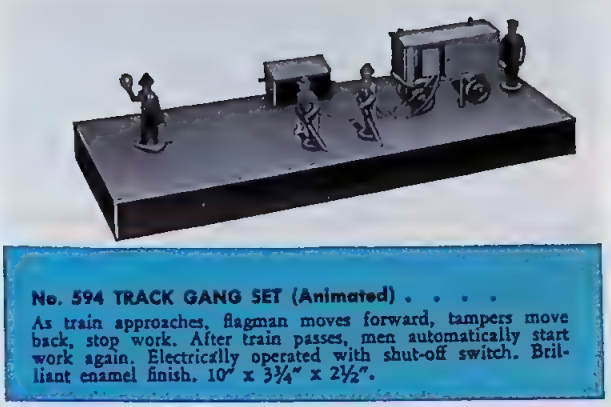
Although Lionel produced lighted, blinking, and even moving trackside accessories to complement its Standard Gauge offerings almost from the firm's inception in the early years of this century, its O gauge line reigns supreme as far as operator-controlled accessories are

concerned. It all started with Lionel's introduction of the O gauge No. 97 Operating Coal Elevator in 1937—a structure that, when located between two tracks, enabled the operator to dump coal from a car on one track; transport it to the top of a coal elevator structure; and then deposit the load into another waiting car on the opposite track. Best of all, this action was initiated and fully controlled at any distance by the simple pressing of buttons on a control panel alongside the operator's transformer. This placed the young engineer in full control, not only of the train itself, but also of the cargo or freight that the train transported.

Perhaps the most popular of Lionel's operating accessories were (and still are) those that, like the Operating Coal Elevator, are designed to load and/or unload freight into train cars. The Coal Elevator was followed by an Operating Log Loader, released just prior to the start of American involvement in World War II. Like its coal-handling predecessor, the Log Loader received its load from a car spotted on one side of the accessory and subsequently deposited the logs into a waiting empty car on the opposite side. But this would be the last new accessory of its type produced pending the cessation of hostilities.

After the war, the line of accessories benefited not only from the renewed supply of metals and other raw materials used in their manufacture, but also from technological advances that made miniature motors and drive mechanisms more durable and reliable. In 1946, a Triple-Action Magnet Crane was released, and it was followed in the late 1940s and throughout the 1950s by such innovative (if less-than-prototypical) devices as a Conveyer Lumber Loader, a Diesel-Type Coal Loader, a Barrel Loader, an Ice Depot, a Culvert Pipe Loader and Culvert Pipe Unloader, a Sawmill, and an Operating Fork Lift Platform. So popular were these fun-filled accessories that most of them have been reintroduced by Lionel in recent years.

But accolades for Lionel's most-popular-ever operating accessory, at least in terms of its longevity, are properly bestowed on the No. 45 (early/metal shack) and 145 (later/plastic shack) Automatic Gateman. First introduced in 1935, this accessory has appeared in Lionel catalogs for some 60 years. It consists of a shack mounted on a flat base, which also sports a crossing sign. As a train approaches, the gatehouse door opens and a gateman pops out, swinging his lantern to warn motorists. After the train passes, the watchman withdraws into his shack, and the door closes. He's a big fellow, this watchman, and casts a shadow far too imposing for an in-scale O gauge figure. But that doesn't seem to deter folks who simply enjoy the action, and you'll find an Automatic Gateman somewhere on just about every self-respecting Lionel layout.



No. 594 TRACK GANG SET (Animated) . . . .
As train approaches, flagman moves forward, tampers move back, stop work. After train passes, men automatically start work again. Electrically operated with shut-off switch. Brilliant enamel finish. 10" x 3¾" x 2½".

JOHN GRUBER COLLECTION

American Flyer offered a look at the often unseen heroes of the railroad, the people who keep the track safe and smooth. The accessory here is from the 1941 catalog.

Lionel has also manufactured a large variety of other operating accessories over the years—some controlled remotely by the operator; some controlled by track activation devices; and others which simply operate continuously by being wired to the transformer. Indeed, it's hard to imagine a Lionel accessory that doesn't do something in one manner or another. Bascule bridges raise and lower; workmen on freight platforms shuttle freight; oil derricks pump "oil" (liquid in a Christmas-tree-like bubble light, actually); and lights of all types illuminate the landscape. A toy train layout boasting a good assortment of these accessories is a colorful blaze of lights and action.

Of course, Joshua Cowen was not alone in the realization that full enjoyment of toy trains (and the opportunity for increased profits) extended beyond the trains themselves. A. C. Gilbert, driving force behind the American Flyer line of S gauge trains and Cowen's principal competitor, did his utmost to assure that Flyer fans also had their share of unique, action-packed trackside items. Although competitive factors drove both manufacturers to "copycat" each other in regard to such items as electromagnetic cranes, log loaders, coal loaders, oil derricks, and revolving aircraft beacons, Gilbert's American Flyer also produced a number of accessories unique to its line. Noteworthy among these were operating accessories that featured distinctive personalities: Sam the Semaphore Man rushed out of his shack and lowered a semaphore, stopping an approaching train; Billy the Baggage Smasher toted his load of freight back and forth along a station platform; and Gabe the Lamplighter climbed a floodlight tower ladder step by step, then slid safely down after the lights were "fixed."

Arguably, the most prized of American Flyer's operating accessories is the No. 594 Animated Track Gang Set. In trackside action activated by a trip device, a flagman moves forward as the train approaches, and ballast tampers temporarily move back and cease work until the train has safely passed. Hard to find today, this accessory, in excellent condition, commands collector prices well in excess of $2,000.

American Flyer's operating accessories were often as good as, and often superior to, Lionel's somewhat more expansive line, in terms of both operation and appearance. Some of them, for example, were so well received that they became functional additions to numerous Lionel O gauge layouts in the 1950s and beyond, even though the accessories themselves were supposedly scaled to S gauge proportions. The truth be known, some of Lionel's accessories appeared to be too large for O gauge trains, while many American Flyer accessories looked "just right."

In recent years, after Lionel acquired ownership of the American Flyer trademark, several Flyer operating accessories, including the original No. 779 Oil Drum Loader and No. 23796 Remote-Control Sawmill, were reintroduced by Lionel in modified decor for O gauge use—and packaged in the familiar orange and blue Lionel boxes so only savvy collectors would be the wiser to their true heritage.

Thanks in large part to the myriad of intriguing operating accessories that have been conceived, developed, and produced by inventive minds over the years, toy trains have endured in a way quite unique to the generally trend-oriented toy industry. Best of all, these great toys are at their best when operating before an audience on a functioning layout, and not simply occupying space on a display shelf. And that, after all, is what toy trains are all about! ◇

Classic Railroad Stories

SELECTED BY JAMES D. PORTERFIELD

The SATURDAY EVENING POST, currently in its 270th year of publication, has long been a home to great fiction, including works by such renown American writers as Edgar Allan Poe, Jack London, Sinclair Lewis, and Kurt Vonnegut Jr. Less well known, perhaps, is that the SATURDAY EVENING POST was second only to RAILROAD MAGAZINE as an outlet for writers of railroad fiction. A number of writers, in fact, wrote for both magazines. The POST, for example, ran nine Harry Bedwell stories, including the oft-reprinted "Smart Boomer," as well as stories by such other RAILROAD stalwarts as Jack Clinton McLarn, Harold Titus, and William Edward Hayes. On the other hand, several rail fiction creators saw their railroad stories appear exclusively in the POST, including the eight "Epic Peters: Pullman Porter" stories by Octavus Roy Cohen; the Doug Welch classic, "Mrs. Union Station"; and, with one exception, the works of A. W. Somerville. Still other writers, many of them professionals who wrote on a variety of subjects, created but one piece of fiction dealing with railroading, and saw it published in the POST.

The writer behind this month's selection falls into this latter category. Wilbur L. Schramm was born in Marietta, Ohio, in 1907. Wanderlust in his youth, which he attributed to having grown up along the Ohio River, led him to head west along the old Oregon Trail, to play professional baseball, and to work as a musician. He then headed to college, where he earned degrees first from Marietta, then from Harvard, and, finally, from the University of Iowa (a Ph.D.). Following Pearl Harbor, he went to work in government war bureaus, rising to head the Education Service of the OWI. By the time "Dan Peters and Casey Jones" appeared, he had founded a magazine, AMERICAN PREFACES; written four books; and published numerous articles, poems, and short stories. Later, he was a mass communications professor at Iowa, Illinois, and Stanford. During his lifetime, he wrote 30 books. He died in 1987.

Interestingly, an editorial comment entitled "Toot Toot" appeared earlier in the issue of the POST carrying "Dan Peters and Casey Jones." It sheds light on the problems railroad "fanatics" cause magazine editors (the editors at VINTAGE RAILS assure me this is no longer true of today's kinder, gentler rail-fans). It recounts a flood of letters the magazine received about a railroad story it ran in 1942, then reads in part:

Never since the invention of the steam engine, or since the invention of the wheel, for that matter, has there developed another body of fans so numerous or so rabid as the railway fans.

Out of that correspondence grew a fixed editorial determination that if we ever did publish another railroad story it would be one of a strictly non-controversial nature. Imagine, then, the head shakings when Dan Peters and Casey Jones drew up at our siding!

"A perfect example of escape literature!" exulted the staff fledglings.

"We're just sticking our necks out for another deluge of rail-fan mail," countered the oldsters.

"But this isn't an honest-to-gosh railroad story," argued the pro's. "Nobody is fanatic enough to take it literally."

The con's still sulked. "You just don't know your railway fanatics," they said.

When the tumult and the shouting died, the POST was the dubious possessor of Dan Peters' odyssey and a complete set of grade-A misgivings. Among the misgivingest was the art director, for he would be called upon to furnish convincing illustrations. On the principle of going to the fountainhead, he directed an inquiry to the B&O Railroad: Was there such a train?

The B&O responded with photographs of its Strasburg Local—B&O No. 5183 trailed by a reefer, a baggage car, and a coach—running between Brunswick, Maryland, and Strasburg, Virginia, and assured the POST's editors that, until it was replaced by a gasoline-motor car, the Parkersburg, West Virginia–Marietta, Ohio, local had existed.

Needless to say, [the POST's editor went on,] *receipt of that letter dispelled most of the editorial misgivings, and the few that remained were effectively dissipated when author Wilbur Schramm came through with word that the story had been read by none other than "grand old Dan Willard" himself. If the lamented President Willard had given Dan Peters the highball for Casey Jones, who were we to keep its fires banked? All abo-oard!*

Still concerned with potentially receiving a flood of mail, the editor ends the piece with reference to the picture accompanying it and this plea:

Note to all railway fans: Neither the Baltimore & Ohio Railroad nor the SATURDAY EVENING POST makes any claim that this is a photograph of the actual train operated by Dan Peters, but it is a reasonable facsimile thereof, and it will, we hope and pray, be sufficiently convincing to forestall any of you who tackle the story in the customary attitude of looking for some technical flaws about which to take pen in hand and write to the editor.

To which I can only say, "Ditto!"

Dan Peters and Casey Jones

By Wilbur L. Schramm

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Dan Peters often said that he would rather meet Pres. Dan Willard, of the B&O, than Napoleon. He said when President Dan pounded his big desk in Baltimore, the windows in his office would puff out like the cheeks of balloons, and the B&O tracks would shake fifteen miles away. What Dan Willard said of Dan Peters doesn't appear in the history of the railroad, but it is common knowledge among railroad men that the first time Dan Peters' name was discussed in Baltimore, President Dan shook the *National Limited* off the tracks near Washington, and as far west as Cumberland, Maryland, section hands dozing beside the tracks jumped up respectfully and tipped their caps.

That was the day when Dan Willard and his officers, sitting open-mouthed like a glee club around the big desk, heard that the B&O had somehow mislaid a train.

Dan Willard's eloquence, when the situation demanded it, was like Boulder Dam breaking, but his silence was sometimes more ominous than the rain before a typhoon. Dan Willard was silent. And when he finally spoke, it was only to gasp, "Who in Tophet—What engineer has managed to do that?" It took a long-distance call to answer his question. When the answer came, it was in one of those moments like Daniel Boone looking through Cumberland Gap into Kentucky: it was the first time that the most famous name in railroad history since Stephenson, save only Dan Willard's name, had been mentioned in the big office in Baltimore.

The traffic manager looked up from the telephone and said, "The engineer is Dan Peters."

They combed the record as though it were a Shetland pony, trying to find what they could about Dan Peters. His history was neat and favorable. Twenty years an engineer on the Muskingum Valley spur line in Ohio. Twenty years a well-kept timetable.

"If you saw a roomful of quiet little men," the personnel manager said, "Dan Peters would be the quietest and littlest." A mild little man, the records agreed, meek and gentle, completely dependable, but no imagination.

Then they kept the wires warm to the west, and the more they asked, the more items people remembered about Dan Peters. For one thing, he talked to his locomotive. When he came down in the morning to his little train that had lain all night like a sleeping cocker spaniel in the yards at Parkersburg, West Virginia, where the long greyhounds of the main line could sniff at it before they dashed on to St. Louis or Washington—when he came down he would put his hand gently on the rods and say something to the locomotive; and it would pant out cones of white smoke and tremble as though it were a streamliner eager to be off for San Francisco, rather than a milk train bound for Marietta, Ohio. So people said.

He called the engine "Casey Jones"—"Casey" for short. "Come on, Casey," brakemen would sometimes hear him say in the morning, "don't let 'em get you down. We aren't very big, but we're good. Good old Casey!" he would say, rather sadly.

Then, at 5:40, he would clang carefully out of the station. By 6:15, when the sun climbed the hills, spangled the river and danced on the milk cans beside the tracks, he was in Marietta, thirteen miles on his way. At 6:20 he tipped his cap forward off his short gray hair to Mrs. Blennerhassett, who lived beside the railroad, and pointed Casey north under the Harmer bluffs. At ten, or a little later if there had been many milk cans, he was calming his puffy little train to a stop where the shadow of the Zanesville courthouse pointed the finger of its tower across the tracks. Then, at one o'clock, back over the eighty-eight miles to Parkersburg. By 5:30 he would be sliding across the bridge, out of the coolness of the Ohio hills into the late-afternoon sunshine, easing into the Parkersburg station, tenderly, tenderly applying the air, so that the last forward impetus would die just before the brakes had to kill it. This, faithfully, for twenty years.

A calm man who said little and kept his timetables, everyone agreed. Not until Dan Peters had committed the engineer's unpardonable sin and broken out of the timetable did people realize how many of his little sayings had stuck like cockleburs

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in their memories.

"Would you rather own a zebra or a giraffe?" he had asked a brakeman one day. Another time he said, "You know, I was looking at a map last night and found a town named What Cheer, Iowa. Now what do you suppose What Cheer, Iowa, is like?" And one day just before starting time, the station agent overheard this conversation.

"Bill," Dan Peters asked Black Bill, his fireman, "do you suppose a locomotive ever gets jealous of automobiles?"

"Uh," remarked the fireman.

"As far as we know," said Dan, "there isn't a hill in the valley with more than one side."

"Want to bet on it?" asked the fireman.

"And no offense to your home town," said Dan, "but sometimes I get so damned tired riding into Marietta, Ohio."

"Marietta, Ohio, is one of the most interesting small towns in the United States of America," said Black Bill. "It has the biggest elm tree in the country."

"That's what I mean," said Dan. "If Marietta only had the smallest elm tree once."

The fireman rolled his eyes.

"Every day for twenty years," said Dan, "I've picked up three milk cans at Ben Eppel's farm. Never two or four. For twenty years."

"How much time we got?" asked the fireman.

"I mean," said Dan Peters, "wouldn't it be fun to pull a string of sleepers over the Painted Desert? Or listen to station names like Lackawanna and Tonawanda, instead of Marietta, Ohio, some morning?"

"Mr. Dan," said the fireman, "for a solid man you've got the unsolidest ideas. You'd drive the train off the tracks, like an automobile, if you could. If you could steer it. Wouldn't you?"

"Well, I don't know," said Dan Peters thoughtfully. "Casey and me have a sort of understanding."

The station agent swore that is what he heard Dan Peters say on the morning of the day they had to telegraph Pres. Dan Willard that No. 41 hadn't come into Zanesville, and apparently wasn't going to come.

"What do you make of it?" Dan Willard asked his officers.

"The train isn't on the tracks or beside the tracks," said the traffic manager. "They rode the whole line."

"I read a book once," said the executive vice-president, "about a town that waited all day for a milk train. Then they found that the tracks ended at the edge of town. All other civilization had disappeared. The train never did come in."

"What happened?" asked the consulting professor from Cornell.

"The milk spoiled," said the vice-president. "There was a beautiful red-haired widow in the book. It was a good story."

"The analogy doesn't seem to be perfect," objected the professor.

"Gentlemen," said Dan Willard, "let us come down to cases."

"It must be a very rare situation," mused the professor.

"Unique," grunted the traffic manager.

"Let us not make an arbitrary assumption," said the professor, producing a pencil. "Let us proceed empirically on the evidence. We know at least that the train will be late at Zanesville. Now, how many times in the last twelve months has a B&O train been late in arriving at its destination?"

"Ahem!" said Dan Willard.

"There's no sign of an accident," said the personnel manager. "There's just no train."

"I read a book once," said the executive vice-president, "about a train that was running along and nobody could find the engineer, and nobody knew where it was going. They finally found they were going to heaven, and this was the westbound train of souls, or something like that. I believe it was a ship, not a train."

Then Pres. Dan Willard rose and delivered one of those pithy remarks for which he is famous wherever railroad men come to warm their feet around an iron stove. "Gentlemen," he said, "you can lose a crowbar. You can lose a brakeman. You can even lose an elephant. Gentlemen"—his fist fell—"gentlemen, you can't lose a train!" But his voice lacked conviction.

Alone in the big office, Dan Willard set about quilting together the story of what had happened that day in the Muskingum Valley. It was a long time before he could make the pieces fit.

No. 41 was puffing into a curve. The brakeman later said he thought they might have been going a little fast. Certainly they were going faster than cautious Dan Peters usually went. There was a jolt—a slight jolt, more than a loose rail, less than a cow—and the hills, which had been on only the left side of the train, now appeared on both sides.

A picket fence was sliding past the windows like a fine-toothed comb.

The brakeman, in his sworn testimony before the Interstate Commerce Commission, said that he rubbed his eyes and leaned out the door, and—he hoped the gentlemen of the commission would believe him when he said that he was not drunk—he observed that they were running along the concrete highway.

He went back to talk to the conductor. There were no passengers. The conductor was sitting in the coach, rubbing his hand over his eyes and forehead.

"Was that an automobile we just went around?" he asked sleepily.

"It was," said the brakeman.

"Hold on!" shouted the conductor and braced himself for the pile-up. But the train leaned around a curve and rumbled comfortably on beside the picket fence.

"This is a funny kind of dream," said the conductor at last. "I have a sensation that we're running on a concrete road."

"Maybe we're chasing a rabbit," grunted the brakeman.

"If this isn't a dream," said the conductor, "in twenty-five years on the railroad I've never seen anything like it."

"It isn't a dream," said the brakeman.

"But it simply isn't possible," the conductor argued, "for a train to run on a concrete road."

"Tell that to Dan Peters," said the brakeman.

Then the train pulled up beside the road, and Dan Peters came back to the coach.

When Pres. Dan Willard finally had a chance to talk to the conductor, he asked how Dan Peters looked that morning. The conductor said that Dan came back in his sooty overalls. He looked a little hurt and pitiful, if one didn't look at him carefully. His bushy gray eyebrows curved over the fierce wind-burned red of his cheeks, and when he wasn't talking his eyes were a cool gray and his face had the downward curves that seem to say, "Here is a public servant." But when he talked his eyes flamed into the gray of an August storm that sweeps up out of Kentucky and breaks on the Ohio hills. He didn't say much, but what he said was sure and confident, like Pullman wheels clicking over the rail joints at night.

"When will we get into Zanesville?" the conductor asked. He thought later that the question sounded rather stupid.

"We won't," said Dan Peters.

"Where are we going?" asked the brakeman.

"I don't rightly know," said Dan. "Except nowhere we've ever gone before. We're even going to run at night, because we've always had to run in the daytime. I'm sorry for the inconvenience. You can get off here."

That is the story Dan Willard heard when the conductor telephoned the morning after the train disappeared. He was calling from jail. He wanted to explain what had happened. When he and the brakeman had told their story, a constable had locked them up as drunk and disorderly. A justice of the peace had fined them a dollar and costs each, which added up to thirty-nine dollars and twenty cents,

and there they were with three dollars between them, and would the railroad please do something. President Dan asked a great many questions, then called the constable to the phone and explained sadly that the conductor and the brakeman were bad ones who should be kept in jail and on no condition allowed to talk to anyone.

Then he showed the executive vice-president a report from Zanesville which said that a sideshow had moved into the station to wait for the next train to Marietta. Siamese twins and missing links were sleeping on the benches, and monkeys were playing in the signal tower. The manager of the sideshow threatened to sue the railroad.

"I read a book once—" began the vice-president.

"You," Dan Willard said—"you seem to have some ideas on this matter. Suppose you go out and find that train. After as many years as you've worked with trains that knew where they were going, you ought to find it refreshing to deal with one that doesn't know where it's going. Which puts it in exactly the same situation as most of the world at the present moment," he added.

"The worst of it is," he reminded his officers after the vice-president had left, "we don't dare get out the police and really look for that train, because if we ever admit we've lost a train, they'll never quit laughing at us."

President Dan drummed lightly on his desk until the switch engines danced in the Baltimore yards.

President Dan Willard began to see a pattern in the fantastic news that filled the papers during the next days.

From a hospital in Indiana came the strange story of a farm woman under treatment for hysteria. She told doctors that a small gray-haired man with red cheeks had appeared at her door and asked permission to park in her yard that day, in as much as he traveled only at night. She charged him twenty-five cents. An hour later she looked out the window and thought she saw a train next to the front porch. The hallucination was remarkably vivid. She could even swear that she saw three men, two in overalls, one in a business suit, cooking beans on the engine's boiler. Then she fainted.

The men in overalls, said President Dan to himself, *are Dan Peters and the fireman. Who is the man in a business suit?*

A coal dealer in Watseka, Illinois, reported ruefully that thieves with a nasty sense of humor had taken twenty tons of coal from his yard in the dead of night and left a check to which they had forged the name of a vice-president of the B&O Railroad.

President Dan looked a long time at that item, then called in the visiting professor from Cornell, who was on his way to address the Baltimore Kiwanis Club.

"I'm going to make you a detective," the president said. "If you can't find the train, find the vice-president."

On the outskirts of What Cheer, Iowa, a dazed filling-station attendant said that—his hand upon a Bible—he had just serviced a train.

President Dan observed that the papers were concerning themselves with a psychological phenomenon. All over the Middle West, psychiatrists reported a sort of mass hallucination—the sensation of seeing or hearing a train passing in the night, although there were no tracks near by.

A tribe of Navaho Indians told tourists that a god had passed their hogans one night, panting hard and grinding his teeth, and turning the painted sands of their desert bright as day.

A Columbia University psychologist said that such mass delusions are perfectly understandable in the light of Freud and Pavlov. A minister in Boston said that the beasts of the Apocalypse were abroad on the face of the earth. The SATURDAY REVIEW OF LITERATURE said that the psychosis was a remarkable demonstration of the power of Thomas Wolfe's descriptions of trains. All the studios in Hollywood wired offers to Wolfe, and were much disappointed to find that he was dead.

President Dan noticed, not without a certain grim satisfaction, what was happening to motor-truck lines. Without apparent reason, the number of smashed fenders on trucks, the number of trucks forced into ditches, had increased three hundred percent. The accidents strangely enough occurred almost entirely at night, and doctors suggested that truck drivers be fed carrots for night blindness. The NEW YORK TIMES, tracking the epidemic of smashed fenders, pointed out the extreme vagueness with which the accidents were explained. The first driver to come in without a left front fender had reported, it is true, that a railroad train had crowded him off the highway, the engineer chuckling wickedly in the cab. The driver had been a notorious road hog, and nobody felt bad when he was discharged on suspicion of drunkenness. But thereafter drivers were loath to say how their accidents had come about. Motorists reported that trucks, instead of taking two-thirds of the road, were now riding with one wheel off the concrete. The editor of the EPWORTH MESSENGER, himself a motorist, said that the source of all good works is hidden only to those who will not see.

Persons close to President Dan in those days say that he sat in his big office in Baltimore gritting his teeth like a tobacco worm, and that the B&O tracks between Washington and Philadelphia trembled with a constant ague.

"It's just a question whether we or the newspapers find him first," he told the traffic manager. "You know, I sort of admire the cuss," he admitted. "If I met him I wouldn't know whether to fire him or make him a vice-president."

But when the president got a post card from Mammoth Cave, Kentucky, he closed himself in his office, and spectators saw the windows bulging and contracting like a horse's sides after a long race. The post card was signed by the executive vice-president and the consulting professor. "Have found the train," said the vice-president. "Have found the v.-p.," said the professor. Then they joined in a final message. "Having fine time," they wrote. "Wish you were here."

President Dan packed his bag. "If I don't come back in ten days," he said, "send the police after the train."

How the newspapers got the story, President Dan never knew. Yet when the story came out, everyone wondered why the newspapers had been so long breaking it. Frank Luther Mott gave a whole chapter to the problem in his AMERICAN JOURNALISM (pages 773-778)—how could the fact that four men were missing in such unusual circumstances be kept so long from reporters? He decided finally it was partly skillful management, partly chance. The railroad had put a new gasoline train on the spur line, and it was implied that Dan Peters and Black Bill, both bachelors and solitary men, had been transferred elsewhere. The executive vice-president was habitually away from his office much of the time. As for the professor, his family and the university and the Baltimore Kiwanis Club had simply decided to leave well enough alone. And thus it is that if you are looking today for contemporary accounts of the famous lost train, you must leaf through the papers of that year until July twenty-ninth, before you find a story that mentions Dan Peters.

It was apparently the conductor's trial on a charge of insanity that uncovered the story. The jury was ten to two for insanity, but the testimony was such a humorous angle on the current locomotive hysteria that a few reporters decided to look farther. They smelled something. A traffic policeman in Weirton, West Virginia, finally uncovered the hot trail.

This copper, sane and sensible, reported to headquarters that about three a.m. he had tried to give a ticket to a vehicle passing

through the outskirts of town showing only one headlight. The vehicle was coming toward him. When he signaled it to stop, he was no little startled to find that he had halted a train. There were no tracks; it was on the highway. Under the circumstances, it seemed rather silly to say, as he usually did, "What do you think you are? The *Twentieth Century Limited*?"

The engineer, a lively little gray-haired fellow, politely returned the ticket, challenging him to produce a law saying that a locomotive must carry more than one headlight. Then one of the passengers had got off the train and given him a long lecture on the laws of optics, proving with diagrams and formulas that the train was better lighted than a fleet of thirty-six and one half automobiles; the man had long hair and talked like a professor. When the policeman was thoroughly flabbergasted anyway, he heard the professor fellow call the engineer "Dan," and the thought occurred to him that perhaps he was trying to arrest Dan Scratch, Old Nick himself. The engineer did look red in the glow from the firebox; and a black man, huge as a demon from hell, appeared suddenly in the engine cab in the midst of the red light.

So the officer waved the train on and sat down on the curb to recover his self-possession. When he had nearly decided that the incident had been a moment's madness or a nasty dream, he was reminded by the first light of morning that he was still holding a piece of paper on which the passenger lecturer had been diagramming optics. The paper was not asbestos. In fact, it bore the letterhead of the Baltimore & Ohio Railroad.

"What," everyone asked, "does Dan Peters look like?" For it was discovered that there was nowhere a picture of him. "And is he a genius or a madman? And will he give himself up, or run his train over the Grand Canyon or into the Gulf of Mexico? And what will Pres. Dan Willard do about him?"

"Let us hope," said most of the little people who do not own railroad stocks, "that he will not be fired or put into jail."

The night after Dan Peters' story finally became public property, hardly an eye was closed in the United States. Packs of cars wandered like coyotes over the roads. Seats on high buildings or hills were sold at scalpers' prices, although there was no proof that Dan Peters was within a thousand miles. In later years it was remembered as Peters-night and celebrated in some parts of the country as *Walpurgisnacht* is in Europe. When, shortly after midnight, a comet blazed out in the southern skies, correspondents reported that the train's headlight had been seen over Alabama, and many disappointed Northerners and Westerners relaxed their own vigilance and listened to reports from the South. Only a few thousand people saw the little train chugging north through a fog that blew off the eastern shoulder of Lake Erie.

It was from Niagara Falls early the next morning that Pres. Dan Willard got the telegram:

URGENT SUGGEST COME HERE STOP YOUR TRAIN TRYING CROSS INTERNATIONAL BRIDGE.

When President Dan saw the train puffing quietly there, he was surprised to find it so small. While he had kept the secret locked up in his Baltimore office, the train had grown in his mind to gigantic size. Now he saw a stubby locomotive, a small coal car, one combination coach and baggage car.

The coach was splattered with mud. Through the half-open doors of the baggage compartment he could see milk cans. The engine's boiler sagged like an old horse's back, and steam sizzled out the joints. Every wheel was worn down below the flange.

It was an old, disreputable, run-down train, and he was a little ashamed of the "B&O" that shone bright yellow in the morning sun.

The train, said the morning extras, had appeared last night at the entrance to the International Bridge. The engineer had offered the guards forty cents toll for a motor vehicle with driver and three passengers.

The guards refused the money, saying that they had no instructions for charging trains. As a matter of fact, there was no precedent. And in any case, no vehicle whatsoever could cross the International Bridge, because it wasn't dedicated yet. It was to be a memorial to international peace and friendship, and therefore it was to be dedicated by the Secretary of War. So Dan Peters pulled his little train up next to the red-white-and-blue ribbon that the secretary was to cut, and said he'd wait. He warmed some cans of beans on the boiler, and he and Black Bill and the guards and the two passengers sat down to breakfast.

Ontario, New York, Pennsylvania, and Ohio had declared legal holidays, the papers said. In Ottawa, the Dominion parliament was meeting to decide whether the train should be allowed to enter Canada. In Washington, the Cabinet had been summoned to consider what to do in case Canada decided wrong. And into Niagara Falls people were streaming at the rate of a million an hour, draining the surrounding country as dry as a pomegranate.

As Pres. Dan Willard pushed through the great crowd toward the train, he heard loud-speakers booming from the stand by the new bridge. The governor of New York was talking. "In the absence of the Secretary of War—" he was explaining. He was talking a very long time. But Dan Willard, shouldering his neighbors, soon observed that nobody was listening to the speaker; they were all looking at the train. The loud-speaker droned over a buzz of conversation.

Then one spectator shouted a sentence that the crowd caught up as though a cheerleader were directing them. "We want Dan Peters!" commanded the crowd. The loud-speakers bellowed again. The echo came back: "We want Dan Peters!"

The governor hesitated, smiled slightly, stepped down from the stand and whispered in Dan Peters' ear. Those close by could see Dan shake his head in protest. The governor whispered again, and listened. Then he stepped jauntily back to the stand.

"We are fortunate in having with us today," the loud-speakers crackled, "Mr. Dan Peters, of the B&O Railroad, and—ah—other points, who will dedicate the bridge."

The roar that went up from the crowd, they said, could be heard in New York City.

Dan climbed slowly up the steps and put his hand on one of the microphones.

"They tell me this is a peace bridge," he said. Then he put a hand over his bushy eyebrows in an attitude of thought. He paused so long that the people shuffled their feet impatiently and cupped their ears.

"Peace is when you don't have to be afraid," he said slowly. "When all the tough guys keep on their side of the road. That's what we call law and order, I reckon. And when you've got that, you've got freedom. For the little guys who aren't going to hurt anybody. Freedom to keep their own timetables without somebody busting in on 'em. Freedom to make some of the timetables too. Not to have them all come from the main office. Freedom to look at the Tetons and get to know somebody in What Cheer, Iowa. When you get to know somebody, pretty soon you find who you can trust. Like the U.S. and Canada. And because the U.S. trusts Canada, we've got this bridge, and a mighty pretty one it is. And I thank you."

Dan Peters turned away from the applause to go back to the train, but flash bulbs burst around him like an artillery barrage.

"Mr. Peters," a reporter asked, "is there anything left that you want to see, after your long trip?"

The microphones picked up his answer, and the crowd held their stomachs and shook with laughter.

"More than anything else," he said, "I'd like to see a zebra, and Pres. Dan Willard, of the B&O, who is a greater

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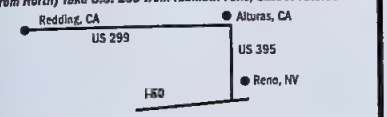

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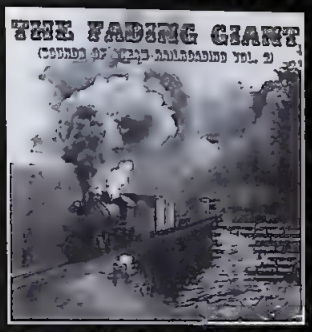

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man than Napoleon," he added.

"I'm Dan Willard," said a big man, pushing his way up to the stand.

"It is! It is Dan Willard!" cried the governor.

President Dan hauled himself up on the stand and strode over and took Dan Peters' hand. "I've wanted to meet you," he said. "Bad."

They stood looking at each other while the crowd gave cheer on cheer—big burly Dan Willard and short wiry Dan Peters. He looked tired, the president thought. And old. It had probably been hard work, that trip. But Dan's eyes were a fiery gray when he spoke.

"I thought you would be bigger," Dan said frankly.

"I thought you would be bigger too," said the president. "I thought you would be twenty feet tall."

Dan Peters lowered his eyes. "I'm sorry, Mr. President," he said. "I'm sorry I didn't keep the schedule."

"Dan," rumbled the president, "I can't forgive you for not keeping the schedule. But what I can't forgive I can sometimes forget. I'm going to forget what you didn't do and remember what you did."

"Mr. Peters," said the governor, "if you can move your train enough so we can get the official automobile past it, we want you to cut the ribbon and ride over the bridge with us in the first car."

The two trainmen blanched.

"Did you say 'automobile'?" Dan Willard asked.

"We'll ride over in Casey," said Dan Peters firmly. That was why the governors, the ambassadors, the generals piled into the green plush coach, the mayors and captains sat on the milk cans in the baggage car, Pres. Dan Willard crawled into the cab with Dan Peters; and the cocky little train burst the red-white-and-blue ribbon and moved into the great arch of the new bridge.

"You've done a great thing for the railroads," said President Dan as soon as he could make himself heard above the crowd. "You've been worth thousands of dollars in advertising. The question is, what do you want to do now? Would you like to be a vice president? I want officers with imagination around me. I've been willing to take a chance or two myself, you know."

"I'm not a fancy man," said Dan Peters. "I'm an engineer."

"Then we'll give you a new sixteen-coach Diesel streamliner," said Dan Willard. "We can get twenty thousand applications for your first trip. We'll pass an act of Congress; you can go where you want to."

"No," said Dan Peters. "I don't guess I could drive any train except Casey this way."

"Why not?" asked the president.

"It's a matter of souls," explained Dan Peters. "Casey has a soul. You can talk to him. You can't talk to these shiny new engines. All you can do is feed 'em oil and grease. I don't know whether souls grow or you build 'em in," he said. "I suspect they grow."

"But you can't drive this train any more," said President Dan. "It's worn out."

"Casey's old and tired, and so am I," said Dan Peters. "I'm going to make my own timetables now. I'm at pension age and I'm going to retire."

That was why no other train has ever done what Dan Peters' train did, although they say the railroads spent a million dollars trying to build souls into streamliners. They gave Casey the best room in the Smithsonian for his old age, and Dan Willard gave him a pension to keep his metal shining and his whistle whetted. Dan Peters just dropped out of sight. Some people say he went to live in What Cheer, Iowa, and others that he went to Africa to see zebras, and still others that he is driving a big train under an assumed name. They say they have known lots of engineers who feel near enough the way Dan Peters felt to be Dan Peters. Lots of men who aren't engineers, too, for that matter. And Dan Peters didn't tell President Dan he wouldn't ever drive a train again or wouldn't change his name. "I'm going to make my own timetables now," was all he said.

Of course, most of the crowd at Niagara that morning didn't hear what Dan Peters said to the president. The part they remember is the rainbow over the Horseshoe Falls, and the eager little train moving over the high bridge, and the silk hats and gold braid at the windows of the spattered coach, and the two great railroad Dans—Dan Willard so tall he could hardly stand in the cab, and Dan Peters tipping his cap forward off his gray hair and squinting out the window and talking low and lovingly to his engine. And they remember how, in the middle of the bridge, President Dan winked at Dan Peters and pulled the whistle cord, and Casey's hoarse old voice yelled up and down Niagara gorge. ◇

Things That Go Bump in the Night
(and Sometimes in Broad Daylight)
Part III

By Robert A. Janz

As explained in Part I (*VR* No. 8) and Part II (*VR* No. 12), during my years on the Chicago & North Western, things would go wrong now and then, especially during night operations, though some took place in broad daylight. Some had serious results, others were just funny, and I was involved in some. A few escaped official attention and were kept quiet, although there were those that happened before God and everyone and couldn't be covered up.

The Wrecker in Harm's Way

During March 1952, I was called one morning for an extra engine at Chicago & North Western's Proviso Yards. The caller advised me that I was the senior man, which meant I would take charge of the job as conductor. He told me to report to the Middle, a central location in the yards manned by a switchtender, and to telephone the general yardmaster from there for instructions.

It was damp, cold, and rainy, just above the freezing mark—the kind of day that made me wish I'd stayed home instead. There had been about a week of this kind of weather, and everything was soggy. Standing water had accumulated in pools, concealing patches of ice; and the ground was soft and mushy, which resulted in gooey mud that stuck to shoes like glue.

On arrival at the Middle, I called the general yardmaster. His instructions were to take our engine, a class J 2-8-2, to the South Repair Yard, known as the South Rip, and meet the car foreman on the lead. He would let us in. We were to take the wreck train to Yard Nine and work in the North Rip, which had been abandoned some years before. When we arrived at the South Rip, we found a padlocked derail protecting the lead along with a blue flag. The rules concerning blue flags, incidentally, are crystal clear: They cannot be passed, and only the person or craft that places them can take them down.

After a short wait, a man came along and unlocked the derail and took down the flag. He introduced himself as the car foreman and explained the day's work to me and my two helpers. The wrecker was going to be used to prepare condemned equipment for scrapping.

He then took us to the wreck train and explained the equipment we would be taking out. The train consisted of about four boxcars, a couple flats loaded with trucks, a fuel and water tender, wrecking crane 6359, a boom car, and a crew coach. The wrecker was a 250-ton capacity Bucyrus-Erie coal-fired, steam-operated crane. It was housed in its own barn and kept on stand-by steam so as to be ready to travel when needed. The tender was from a scrapped steam locomotive. The crew coach, number X300845, had been converted at Chicago Shops from a heavyweight diner.

The boxcars, flats, and fuel tender were spotted on one side of the barn, the crane stood inside the barn by itself, and the boom car and coach were on the other side. We waited while a flock of carmen swarmed around the cars and crane, making last-minute preparations and checking for various tools and the items necessary for the work they had planned. Then the barn doors were opened, and the foreman gave us an O.K. to couple on. After coupling on, we shoved up to the crane, coupled on, and then shoved through the barn to couple to the boom car and coach.

After all the couplings and air hose connections were made, the air was pumped up, and a test was made to determine that all the brakes applied and released. Once that was done, we headed out and up to yard nine for our day's work.

The old North Rip consisted of a half dozen double-ended tracks located on the west side of Yard Nine and was connected at both ends to 30 Main, a running track that skirted the yard. As we passed by, the foreman pointed out a long string of forlorn wooden coaches and said, "We'll dump them into the ditch today, and they'll be burned tomorrow." The coaches had survived this long because they had been used as maintenance-of-way outfit cars until they were finally replaced by newer equipment.

PHOTO BY C. J. OST; ROBERT JANZ COLLECTION

C&NW locomotive crane 6359 was built by Bucyrus-Erie and placed in service on January 9, 1948, at Proviso's South Repair Yard (known as the South Rip). It was steam powered when constructed and, as the term "locomotive" implies, was capable of traveling under its own power. During the late 1950s it was dieselized, but its travel feature was not modified, and it was no longer able to propel itself while working, requiring a locomotive to move it at work sites. It is shown here clearing a wreck at Palatine, Illinois, in November 1949.

As we shoved in, it was apparent from the heavy coat of rust on the rails that the tracks had not been used for a long time. We set the coach and boom car down a clear track, then the wrecker and its tender on the track with the condemned cars. The remainder of the train was set alongside. While we made these moves, I noticed the tracks were in pretty bad shape, not only from their age and lack of maintenance, but also from the wet conditions that prevailed. As we passed over several spots, the ties and rails sank deep into the mud as if there were no bottom. The foreman then told me to get three gondolas for him from the yard, making sure that they had good floors.

Before we could leave, some of the carmen began poking around under the middle of the wrecker. They were cranking on large stubs that extended from the frame between the trucks. I noticed small white circular arrows pointing in the direction they were cranking. The foreman saw I was interested and explained that they were cranking down gears into the "travel"

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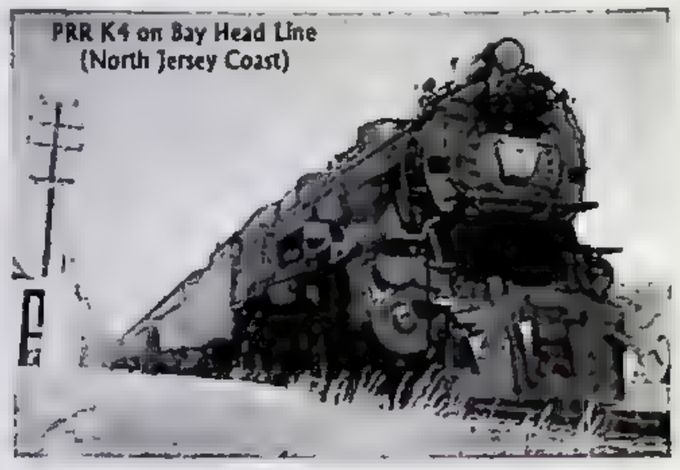

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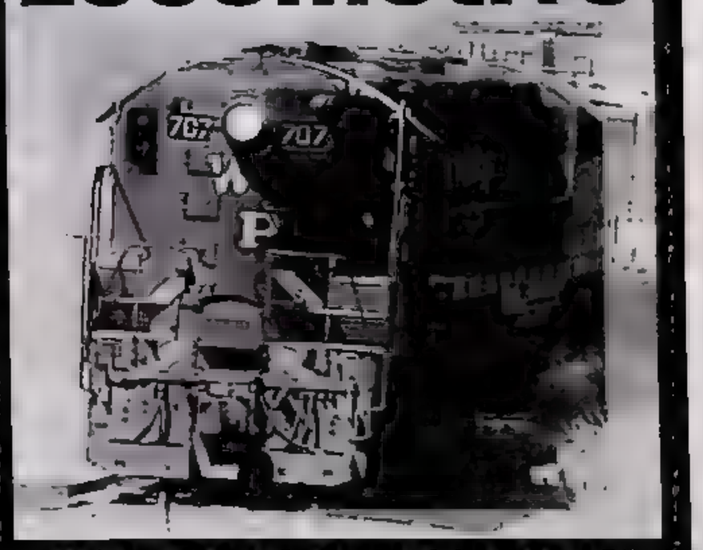

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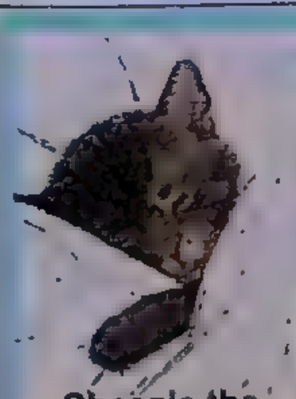

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mode, thus enabling the wrecker to propel itself. The gears, he explained, had to be up during towing, but now he intended to use the crane as a locomotive.

In a short time we returned with three gondolas and set them alongside the wrecker. The wrecker meanwhile had been tipping old wooden coaches over into a gully. The carmen placed a hook under the side sill of a car, the body was raised, the boom was swung sideways, and the car tipped over and tumbled down the slope into the gully. The bodies struck the ground with a loud crash, breaking in the middle and then collapsing in clouds of dust that had accumulated since the ice age. The trucks remained behind and were picked up by the wrecker, set aside, and later put into the gondolas.

The foreman told me we weren't needed and sent us to the crew car, where we could warm up and have some coffee. After being out in the raw, wet weather, the hot coffee took the edge off, and the chill soon subsided. A couple hours later, the carmen joined us in the coach for their lunch break.

After lunch the carmen went out and tipped over some more coaches, and then we started to reassemble the train for our return to the South Rip. To get the train ready, we had to first pick up the tender and the wrecker and then double to the boom car and coach.

We moved a short distance with the wrecker in tow, and all hell broke loose. The rails under the locomotive spread, and the number 1, 2, and 3 pairs of drivers on the left side dropped down onto the ties. When that happened, the shock of the sudden stop was transmitted to the wrecker, and it rocked violently sideways, first one way, then the other. The track was unstable as it was, and this only made matters worse. I was positive the wrecker raised up off one rail when it tipped toward the gully. We all thought for sure it was going over the side. There were men riding on it who thought so too: They jumped off and scrambled for safety.

"How am I gonna explain this?" I thought. I could just picture the wrecker laying down in the gully amidst all those busted up coaches.

After the rocking stopped, the carmen turned their attention to rerailing the locomotive. They placed hefty blocks of wood in strategic places ahead of the drivers and then told me to have the engineer move forward. The drivers rerailed nicely on the first try, but at the same time, the number 4 driver and the trailer truck dropped off onto the ties. The wrecker went though its dance again, and I was sure this time it was going over, but it righted itself.

Once again the carmen placed their blocking, and the locomotive was moved forward and rerailed on the first try. The tender was now on the spot that was causing the trouble, but it was lighter than the locomotive, and the rails somehow sprang back into gauge just enough to keep the tender on the track. The foreman

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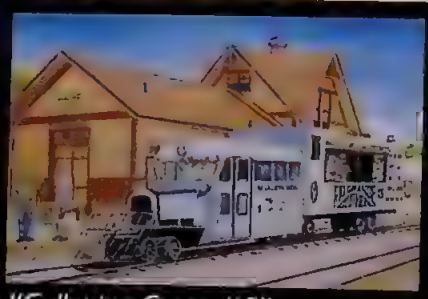

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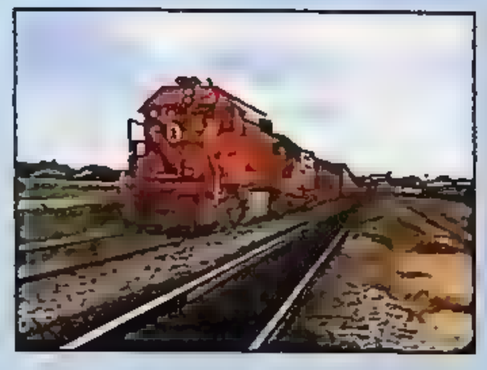

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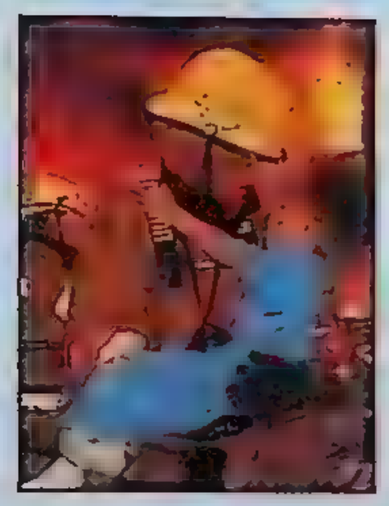

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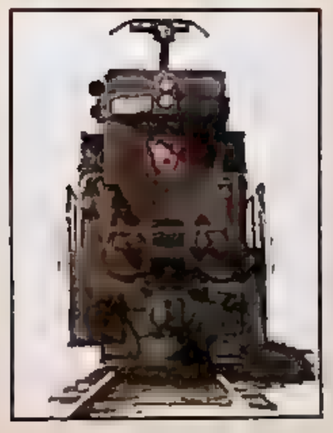

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and I put our heads together and decided that it would not be advisable to drag the wrecker over this spot. It was, we decided, time to call in the section gang.

Everybody else went to the crew coach, and I was appointed to take a walk to a telephone to call for help.

The Wreck of the Wrecker

Later that year, during the summer, I was the headend brakeman on train 386, one of C&NW's two time freights from St. Louis. The normal routine on arrival at Proviso for road trains was to pull into Yard Nine, the receiving yard. Train 386's consist, however, was mostly destined for points north and was pulled instead into Yard Eight, the Wisconsin Division classification yard. When we pulled in and our train was in the clear, I would cut off the motive power. Then we would pull up to the lead at the east end, and I would pilot the power back on a clear track to the hind end to pick up the conductor and rear man.

One morning just after sunup, about 10 tracks over, there were several boxcars that had apparently run out of their classification tracks and sideswiped an inbound train. Cars, parts, wheels, and trucks were scattered about the lead. The Proviso wrecker, number 6359, was right in the middle of the mess. It had also been sideswiped! More cars had run out of their tracks after it had started to pick up the pieces, and it had sustained damage which rendered it unable to complete its work. Another wrecker would have to be brought in to finish the job; fortunately, the closest one was only 15 miles away in Chicago.

I quickly looked for a clear track to use so we could get out of there before some official started asking us questions. Before I could get the engines out of sight, one appeared from within the pileup and beckoned to me.

"Say lad," he said, "did you tie hand brakes on that train?" "No" I told him, "the air brakes are set on the train, and anyway the west end engine will be switching it right away." "Are you the regular head man?" he asked. When I told him I was, his response was, "From now on everybody will tie them down when they pull in here." What else could I say but "Yes sir"? I went back and tied three hand brakes on.

He of course was having a knee jerk reaction to the mishap. The fact that the wrecker was also damaged didn't help his disposition at all. What I didn't know then was that it was especially embarrassing to him, because he had brought his wife along, out of bed at two o'clock in the morning, to see how efficient the wrecking crew worked during such episodes.

Later I learned that the midnight west end of Yard Seven engine had been working with several rookie switchmen, and they had not tied down some of their clear tracl s with hand brakes as required. Consequently, cars had started drifting, and since the yard sloped to the east, the cars had continued on until they had encountered the inbound train. Later, while the wrecker was working, another track had run out and sideswiped it, adding the frosting to the cake.

I continued working the run for the rest of the summer, but I was the only one who set hand brakes on 386. The man on the opposite job had not been told to set them, and no official word had been circulated. The crew on the west end engine begged me to stop tying the train down,

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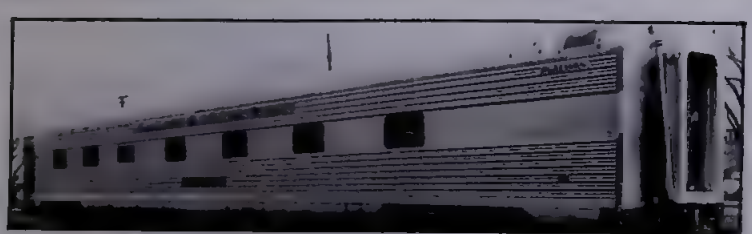

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but my position was that only the official who ordered me to set up the hand brakes could tell me not to.

The story does not end yet. Several weeks after the sideswipe, repairs to the wrecker were completed, and she was completely repainted. The job was finished one afternoon, and she stood outside her barn on the South Rip at Proviso drying. The paint was slow-drying glossy black enamel, and she glistened from stem to stern in the sunlight.

Murphy's law reared its ugly head once again in the form of a derailment that evening which required the services of the wrecker. There was no choice but to take her out, sticky wet paint and all. By the time her crew finished the job, they had more paint on themselves than remained on the wrecker, and she had to be painted again.

Free Ham

The length of layovers at our away-from-home terminals at Nelson, Illinois, and Clinton, Iowa, was unpredictable for pool crews who worked on a first in–first out basis. Regular crews had a good idea when they would be ordered, but not so for those in the pool. They manned the extras and the additional sections of scheduled trains. On arrival at an away-from-home terminal, I'd generally go straight to bed, just to be on the safe side. There were times when the caller made the rounds searching out crews, some even on bicycles. Often one would wake me up from a sound sleep after what felt like only a few hours in the sack. On the other hand, it seemed like just as often we'd lay around for a whole 24 hours and more.

When that happened we'd be called to deadhead home, which for us was Chicago. Because of the number of passenger trains running then, we would most often ride home on the cushions or occasionally in our way car, which would deadhead too. It went on the next freight train ahead of the working way car—which should answer the railfan's eternal question: Why did you see more than one caboose on some trains?

During a layover at Clinton early in 1953, my partner Fred Dutch and I decided to go to the movies to pass the time away. Standard procedure was to advise the caller where we'd be; then at the theater we'd tell the usher who we were and where we were seated.

A short time into the first feature, someone came down the aisle and began to whisper something to people in the audience. They got up and left quickly as did others when they were contacted. Soon the theater was almost empty. Fred and I had no idea what was happening, but we stayed and watched the show.

Later when we got back to the Clinton depot, we discovered the reason for the mass exodus from the theater. A wood-sided refrigerator car, guarded by a special agent, was standing on a stub track at the west end of the depot. Half of its side had been ripped open. Then we learned the car had been in a westbound train approaching Clinton and was sideswiped by a load of shifted poles in a passing eastbound train. Over half its contents, tons of canned hams, had tumbled out along the right-of-way between East Clinton and the Mississippi River bridge.

No wonder the good citizens of Clinton were in such a hurry to leave the theater. It was a simply a case of driving across the river to fill up their cars with hams. I'll bet it was a long time before some of those folks either ran out of ham or got tired of eating it. ◇

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All for One and One for All

BY RALPH D. PIERCE

JOHN GRUBER

A railroader's pocket watch is not only a timekeeping device—it is also a key safety mechanism and a tie to other employees.

Of all the items railroads used in their daily activities, only one object touched the lives of nearly every person who worked on the railroad. Yes, there was the track, the trains, the cars; but nothing was as much a part of more employees' well-being and job-related activities than the railroad pocket watch.

The Universal Set of Timekeeping Standards were enacted in the 1890s and adopted by all railroads. This gave an industry which needed precision a device with which to operate its trains and its business effectively. By 1893, the General Railroad Timepiece Standards were in effect, resulting in railroad watches which were manufactured to those standards. Companies such as Hamilton, Illinois, Waltham, Elgin, and Hampden produced timepieces for the railroads to specifications especially established for railroad watches. General Railroad Timepiece Standards required a watch to meet the following specifications: open face, 16 or 18 size, 17 or more jewels, adjusted to five positions, time accurate to within 30 seconds a week, adjusted to temperature and isochronism, double roller, steel escape wheel, and lever set. With these standards of construction and operation, the railroads now had precision equipment which the industry could rely upon.

Engineers, firemen, conductors, trainmen, track workers, agents, switchmen, and the like all were required to carry a railroad watch. It was their bible, their lifesaver, their mother and father. This little piece of precision parts with an exacting operating mechanism gave railroad employees their lifeline in the business. Numerous employees were now able to operate as one. No longer did trains operate at the discretion of conductors, agents, or engineers. With every employee carrying the required railroad watch, trains could be operated on schedules, over long distances, with greater efficiency and safety. These standards helped prevent "cornfield meets" and allowed the traveler to complete a journey in much less time.

These timepieces, of course, came in a variety of styles and designs. Manufacturers were vying for sales in the enormous market created by the Universal Standards act. The size of the railroad industry for nearly the next hundred years meant the railroad pocket watch business would flourish for quite some time. Pocket watches were produced in rolled gold plate cases, yellow gold filled cases, and white gold filled cases, with some having even more decorative cases. Collectors should be aware that less expensive watches were produced to sell at a lower price to the unsuspecting buyer. These timepieces generally had a locomotive depicted on the porcelain dial or on the back of the case, with names such as "Trainmen's Special," "Engineer's Special," or "R.R. Special." These pocket watches did not meet the standards and were not authorized for use on the railroads.

I don't claim to be the authority on all railroadiana; rather, I try to stir an interest you may have in items from railroading's days gone by. Collecting railroad pocket watches is an interesting and complex hobby. There are many reputable dealers offering watches of varying quality, condition, and price. A person interested in starting or expanding a collection of railroad pocket watches needs to do some

research. Check out your library, visit the Internet on your computer, and talk to people. You should put some effort into learning about the subject before jumping in to pocket watch collecting. Proceed slowly and with caution, learning all the way. Establish or grow your collection at a pace you feel comfortable with and can afford, and as your experience dictates.

I'm not a pocket watch collector: I only have one, an Illinois watch from my great-grandfather. My family does not have many heirlooms, and this watch was passed to me many years ago. It is a special item, for with it comes some family history, and it lets me know a little more about my relatives. It tells me my great-grandfather was an ambitious soul who had a dream and was looking for a future. His family settled in LaCrosse, Wisconsin, and he was the only one to leave the area. The lure of the railroad toward a different and expanding life must have been greater than the hold his family could have on him. The move to Baraboo, Wisconsin, proved to be rewarding to him, for even after an accident finished his railroad career, he remained in Baraboo to continue in business. Family heirlooms such as this watch are great collectibles; but also they can give you a connection with family history and the ways of life of past generations.

My son graduated from University of Wisconsin this last December, and it was time for that family heirloom railroad pocket watch to move to the next generation. I know he appreciates it and will treasure it, for not only is he a railfan, but he is part of a family and one that has been and will be around for a long time.

Collecting is a great hobby, but when you can expand that hobby to include the history of your own family, or maybe a story that goes with a piece of railroadiana, that piece becomes special. Railroading was a family affair. Often numerous family members worked on the rails. But even more, the workers became a family through their working and living together. One of the physical items they all had and which helped hold their railroad family together was the railroad pocket watch. Many times each day, as fellow railroad employees' paths crossed while working, that pocket watch was pulled out of the overalls or vest pocket, and the time was compared. One for all and all for one! The railroad pocket watch helped keep the railroad family healthy, happy, and together. ◇

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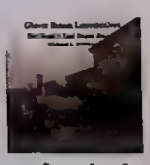

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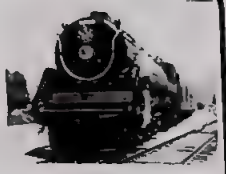

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"Santa Fe All the Way!" and Great Northern Books

BY BRIAN JENNISON

Books

MOONLIGHT IN DUNELAND: THE ILLUSTRATED STORY OF THE CHICAGO SOUTH SHORE & SOUTH BEND RAILROAD, edited by Ronald D. Cohen and Stephen G. McShane. Indiana University Press (at bookstores or 1-800-842-6796); 1998; 160 pp.; hardbound; $49.95. The full-color reproductions of 45 posters created for the South Shore Line highlight the book. The posters—38 from the 1920s, the rest from the 1980s and 1990s—are outstanding examples of American poster art. "Rich in mood but conservative in form, the South Shore Line posters were very much products of their time and place. Today, they recall for us a romantic vision of the northern Indiana landscape," Victor Margolin, Associate Professor of Art History at the University of Illinois, Chicago, writes in the preface.

The book's title comes from a 1927 lithograph by Leslie Ragan, who later made posters for the New York Central. Other artists include Oscar Rabe Hanson, Otto Brennemann, Ivan V. Beard, Raymond Huelster, and Hazel Urguelles. Some, such as Hanson, won prizes from the New York Art Directors Club; others are obscure. Walter Graham, today painting in Wenatchee, Washington, is well known in the Northwest for murals.

True to the title, the book concentrates on the South Shore. One poster from the North Shore Line is included for comparison. The same artists produced similar posters for the other electric and interurban railway companies in Chicago (see *VR* No. 7, Spring 1997). The posters were well publicized in the 1920s, then forgotten until an exhibition by David Gartler of Poster Plus, Chicago, in 1975.

The text is rich in historical insights about the South Shore, from the beginnings in 1901 to the grand years as a Samuel Insull property in the 1920s, near abandonment in 1970s, and survival as the last U.S. passenger interurban. A chapter from William D. Middleton's 1970 book provides background about the 1920s. John Paul Lane's "A Fun Way to Save a Railroad" tells about excursions promoted by ad-hoc commuter groups to boost ridership and includes Dale Fleming's illustration, the smiling "Little Train That Could."

STEVEN J. BROWN

Walter Graham holds MOONLIGHT IN DUNELAND, showing the poster he produced for the South Shore Line in 1929. The photo was taken January 28 in Graham's studio in Wenatchee, Washington.

A thread connecting the five chapters is admiration for the posters. They "are the best of the best in advertising from an age that only knew superlatives," says Mitchell A. Markovitz, whose card reads "Artist-Ilustrator-Railwayman." Markovitz is represented in the book with four illustrations. The contemporary posters by Markovitz, Alice Phillips, and John Rush are part of a marketing campaign by the Northern Indiana Forum featuring new art in the tradition of the 1920s posters. In a chapter about the role of the poster art in the development of Northwest Indiana, Bob Harris says that "its commercial character should not diminish its splendor."

The text is interesting and fun, the posters superb. All in all, MOONLIGHT IN DUNELAND is a welcome tribute to the contributions of interurban railways to U.S. commercial art. *John Gruber*

SANTA FE IN THE INTERMOUNTAIN WEST; Colorado Rail Annual No. 23; the Colorado Railroad Museum; 1998; 296 pp.; hardbound; available from the museum at 17155 West 44th Avenue, P.O. Box 10, Golden, CO 80402-0010; 1-800-365-6263; fax: 1-303-279-4229; $49.95 plus $3.75 shipping; Colorado residents add 4 percent sales tax. The Colorado Rail Annual No. 23 bills itself as "Santa Fe All the Way!," and rightfully so. The volume includes "A Raton Mountain Railway Journal," by Dan Seward; "From Newton to New Mexico in the Steam Era: The Santa Fe's Northern District 1909-1953," by Lloyd Stagner; "A Northern District Steam Panorama," by Cornelius W. Hauck; "Desert Main Line: The Santa Fe in Arizona," by Gordon C. Bassett; and "La Junta: Santa Fe's Colorado Connection," also by Hauck. The dust jacket and title page feature a watercolor by Robert E. Jensen of the Super Chief behind early E units being helped up Raton Pass westbound by a 2-10-2 in 1940; in all, there are more than 350 illustrations.

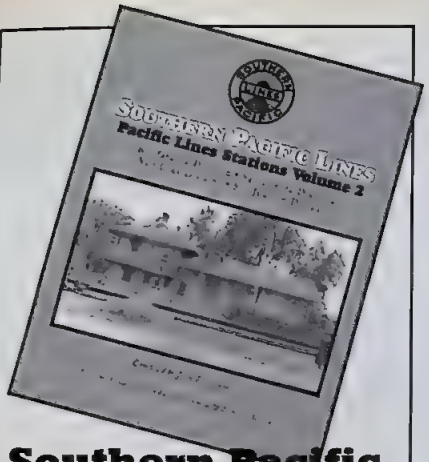
More than half of the book is devoted to "A Raton Mountain Railway Journal." Author Seward chronicles the area around Trinidad and to the south, from pioneer settlement to initial railroad construction up to the early 1970s. Construction of the line over Raton Pass is covered in detail and illustrated by a wealth of historic photographs. Although the Santa Fe is the primary focus, other railroads of the Trinidad area are discussed as well, with emphasis on the Colorado & Southern. In

addition to the extensive photo coverage, numerous track plans and maps are presented. In "From Newton to New Mexico in the Steam Era" by Stagner, steam operations on the Northern District are discussed. Topics covered include passenger and freight service, plus passenger, freight, and yard steam power. "A Northern District Steam Panorama" by Hauck complements Stagner's work with a presentation of, well, a panorama of Santa Fe steam locomotive photographs. "Desert Main Line" by Bassett jumps west and presents the photographs of D. L. Ingersoll, taken in the early 1940s in the area around Nelson, Arizona. The story of how these photographs came to light is fascinating, and the capsule history which they inspired Bassett to write is quite well done, if not in the depth of Myrick. Finally, in "La Junta," Hauck takes a look at this little-remarked but nevertheless important division point on the Santa Fe, with emphasis on the town itself as well as the railroad. Overall, SANTA FE IN THE INTERMOUNTAIN WEST is a wonderful collection of Santa Fe history and is a "must have" addition to any Santa Fe enthusiast's library.

THE SANTA FE ROUTE: RAILROADS OF ARIZONA VOL. 4 by David F. Myrick; Signature Press; 1998; 288 pp.; hardbound; available from the publisher at 11508 Green Road, Wilton, CA 95693; 1-800-305-7942; fax: 1-510-540-1937; www.signaturepress.com; $65 plus $3 shipping; California residents add $5.04 sales tax. Distinguished western rail historian David Myrick has produced the fourth in a planned six-volume series dealing with the railroads of Arizona. VOLUME 4 describes the building of the Santa Fe across northern Arizona in the 1880s, then examines operations throughout the steam era, the transition to the diesel and into the modern era, ending with the merger of the Burlington Northern and Santa Fe railroads in 1995. The book features 302 photographs and 22 maps, an extensive bibliography, and an index. There is a magnificent dust jacket painting by Rod R. Aszman of an eastbound passenger train led by Warbonnet F units meeting a westbound empty reefer drag with a 2-10-2 pusher.

Earlier volumes of RAILROADS OF ARIZONA were published by Howell-North. As usual with Signature Press efforts, the quality of the layout and printing of VOLUME 4 is up to the standard set by the legendary Berkeley publishers in the 1960s. Photographs are clear and sharp, and well-chosen to represent the chronologic range of the text, from initial construction to steam operations to early diesels to the present. In addition to the numerous views of trains, there are photographs of timetables, advertising brochures, and various lineside buildings. One chapter describes the building of the 1960 line change between Crookton and Williams Junction. In all, THE SANTA FE ROUTE: RAILROADS OF ARIZONA VOL. 4 is a superb effort.

Also available from Signature Press is GREAT NORTHERN LINES WEST (REVISED EDITION) by Charles R. Wood; 1998; 208 pp.; hardbound; $55 plus $3 shipping; California residents add $4.26 sales tax; ordering information as above. In 1967, noted northwest railroad historian



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Charles Wood produced the first edition of LINES WEST, in which he presented a history of the building and evolution of the Great Northern Railway in Montana, Idaho, and Washington, as well as its isolated Klamath Division in central Oregon and Northern California. Following the first edition, subsequent reprintings were in some cases of poor quality, damaging the reputation of this excellent work. The Signature Press edition has been made with the original page negatives, thereby achieving the quality of the first printing. This revised edition has also been updated by replacing some photographs and by adding a color section, a new dust jacket painting by J. Craig Thorpe, and an index.

While some of the early views are still a bit dark or grainy, this is more a function of the quality of the original material, rather than the printing, which, overall, is quite good. There are lots of construction views, winter scenes, locomotive roster shots, lineside structures, crews posing in front of their trains, etc. The building of the original Cascade Tunnel is covered, as is the 1929 replacement bore and its electrification. Fans of GN "juice" will find much valuable information. The chapter on dieselization is somewhat disappointing, as most of the photos selected are GN publicity views. The color section is equally disappointing, with a curious selection of old "duplicates" (judging by the color shift) and photographs of models, as well as a lot of "gray day" material. Actually, in this section the two publicity photos are welcome, because they are among the best photographs presented. Overall, however, if you haven't got a copy of GREAT NORTHERN LINES WEST and are interested in the history of this magnificent railroad, the new edition will be a good investment.

STEAM RAILROADING: A VIEW FROM THE ROUNDHOUSE WINDOW by Paul Wolfgram; self-published; 1993; 160 pp.; softbound; available from the author/publisher at 1817 9th Avenue North, Grand Forks, ND 58203; $15 plus $3 shipping. The author, a life-long resident of North Dakota, presents an account of steam railroading on the Great Northern Railway in and around Grand Forks, North Dakota, drawn from his experiences as a hostler, fireman, and power plant engineer for the GN. After an introduction to set the scene, Wolfgram presents a look at the steam locomotive support facilities. He then discusses the care and feeding of the locomotive, from the shop mechanic's perspective. A chapter on GN's operations from this period, both passenger and freight, follows.

The book rounds out with chapters entitled "Difficult Times" (mostly derailments)

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and "Fun Times" (practical jokes, the circus, memorable events). There is a glossary of steam locomotive terms. The book is richly illustrated both with black & white "snap shots," many taken by the author, and with many steam locomotive photographs by James Sullivan, who was the roundhouse clerk in 1948 when the author hired out with the GN. STEAM RAILROADING is well-written and nicely produced and provides an informative look at the last days of steam on the GN.

HIDDEN TREASURES: THE STORY OF THE OHIO RIVER & WESTERN RAILWAY by Edward H. Cass; TimberTimes; 1997; 256 pp.; hardbound; available from the publisher at P.O. Box 218, Hillsboro, OR 97123; 1-800-821-8652; $44.95 plus $3.50 shipping for one book; $4.50 for two. HIDDEN TREASURES is the fascinating history of a 112-mile narrow gauge system which operated for 50 years in Ohio; the story is told with more than 320 photos and illustrations, plus maps and line drawings of equipment. The dust jacket painting is by John Hugh Coker.

Author Cass presents a thorough examination of the Bellaire & Southwestern Railway and its successors, the Bellaire, Zanesville & Cincinnati and the Ohio River & Western. The story of railroad development in southeastern Ohio is intertwined with a discussion of the overall economic growth of the region, to which of course the railroad was inextricably tied. There are numerous historical photographs of construction grading, trestles, depots, and trains, as well as portraits of some of the people behind the railroad. Printing is sharp and photographic reproduction is excellent. Those interested in the history of railroad development in southeastern Ohio will want to have a copy of HIDDEN TREASURES.

DOUBLE JACKS: A NOVEL by Michael E. McGinley; Northwest Publishing Company; 1995; 529 pp.; softbound; available from the author at 2029 Verdugo, No. 143; Montrose, CA 91020; $15 postpaid; California residents add $1.07 sales tax. Although developed and presented as a novel, DOUBLE JACKS is based on "war stories" that the author experienced and gathered from Southern Pacific people as they neared retirement. McGinley spent 20 years with the SP's engineering department and five more as a consultant; he is presently director of engineering and construction with Metrolink in Los Angeles, so his accounts of derailments, track inspections, and construction projects ring true.

The novel is set in Texas in the early 1980s and revolves around Ed Jackson, a division engineer for the mythical Southwestern Pacific, and his brother Dan, assistant superintendent in Fort Worth. The SWP is a thinly veiled Southern Pacific, and the budget crunch which challenged the SP (excuse me: the SWP!) during the 1980s is clearly reflected in the situations the two brothers face. Hardworking, dedicated railroad men populate DOUBLE JACKS along with their bosses, some noble, some petty. Retired railroaders and fans of the western roads in particular will enjoy reading this book for its myriad realistic details of railroad life in the Southwest.

FREIGHT TERMINALS & TRAINS by John A. Droege; National Model Railroad Association; 1998; 565 pp.; softbound; available from NMRA FT&T, 4121 Cromwell Road, Chattanooga, TN 37421-2119; 423-894-2846; $44.95 plus $4.95 shipping; NMRA members receive a $5 discount. This is a reprinting of the second edition of a classic work which appeared in 1925 (the first edition dates to 1912). The author was a lifelong railroader who retired in 1930 as a vice president of the New Haven Railroad. This fascinating book, richly illustrated with 38 track plans, 52 elevation drawings, 90 tables and graphs,

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and 106 photographs (including several taken from "aeroplanes"), presents a professional's evaluation of the layout and day-to-day operation of freight terminals and support facilities in the first quarter of the 20th century.

In his introduction, the author states that "the object is to cover the whole field of operation of freight train service, the design, construction and maintenance of terminals and accessories, with a discussion of the plans of organization and operating methods." This he does in 32 chapters, covering, among other topics, the need for terminals, the design of classification yards, the job of the yardmaster, the loading of cars, the makeup of trains, and all ancillary activities, including freight houses, icing docks, locomotive maintenance facilities, and the like. The introduction to this edition is by John Armstrong. FREIGHT TERMINALS & TRAINS will be of interest to rail historians, model railroaders, and anyone else who has ever wondered why railroad freight terminal tracks and service facilities were laid out the way they were.

KATY STEAM FINALE by Lloyd Stagner; South Platte Press; 1998; 44 pp.; softbound; available from the publisher at P.O. Box 163, David City, NE 68632; $14.95 plus $3 shipping; Nebraska residents add 5 percent sales tax. Subtitled THE YEARS 1945-1954 ON THE MISSOURI-KANSAS-TEXAS RAILROAD, this slender book discusses the development of steam power on the Katy, then presents a year-by-year chronology of its demise. More than 50 black & white photos of steam locomotives tell the story (there is one diesel!); these are for the most part crisp and sharp. Also included is a roster of steam locomotives as of March 31, 1945, and another as of January 1, 1952; a list of locomotive assignments as of June 1, 1945; a location of locomotives as of July 1, 1949 (this list includes motor cars and diesels); condensed freight and passenger schedules as of July 7, 1946; and a map of the Katy system. In all, KATY STEAM FINALE is a very valuable reference for Katy historians and prototype modelers.

THE CHICAGO & NORTH WESTERN COWBOY LINE; a "composite" by Bartels, Kratville, Mills, and Penry; South Park Press; 1998; 64 pp.; softbound; available from the publisher (details as above); $18.95 plus $3 shipping. Subtitled A HISTORY OF THE LONGEST RAIL-TO-TRAIL PROJECT IN AMERICA, this volume presents a history of the C&NW's 320-mile "Cowboy" line across northern Nebraska, from its construction in the 1870s until its abandonment in 1992. Freight and passenger operations are discussed, and there are photographs of depots and other lineside structures along this lonely route. There is a detailed look at railroading in Long Pine (about halfway between Newark and Chadron) and a chapter on the abandonment and subsequent efforts to develop the roadbed into a recreational trail, which, if completed, would be the longest such trail in America. Operations of the short line Nebkota Railway are also discussed. This is an interesting look at a unique piece of railroad, and C&NW fans will want a copy.

ROLLING DREAMS: PORTRAITS OF THE NORTHWEST'S RAILROAD HERITAGE by D. C. Jesse Burkhardt; Burkhardt/Rolling Dreams Press; 1998; 86 pp.; softbound; available from the publisher at P.O. Box 1054, White Salmon, WA 98672; www.segerfile.com/rollingdreams.html; 509-493-4651; $38 plus $4 shipping. Photojournalist Jesse Burkhardt presents 90 images (78 color; 12 black & white) mostly taken in the Pacific Northwest between 1988 and 1997. The primary focus is the Columbia River Gorge, but coverage includes the branch lines of western Oregon as well. There's a nice mix of photographs, from scenic train views to locomotive portraits to detail shots to weed-choked

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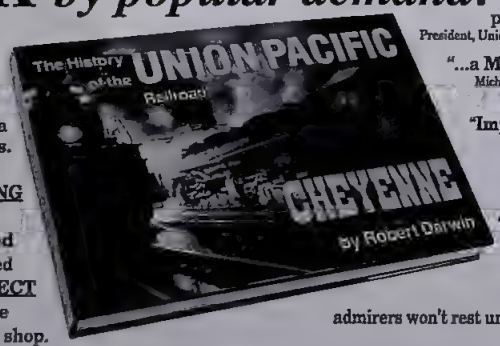

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rights-of-way. The author includes a discussion of the events of the last decade, with mergers, short line spinoffs, and abandonments changing forever the face of railroading in Washington and Oregon.

Caption information varies from informative to merely descriptive; the author titles each picture, which is something you don't see every day in a railfan publication. One minor quibble is that every bridge is described as a "trestle," even if it is a through truss bridge (page 53) or a through girder bridge (page 63) or a deck truss bridge (page 67); also, this reviewer will wager that the Oregon Electric "passenger depot" on page 45 is in fact an old power substation. Nevertheless, ROLLING DREAMS presents some different perspectives on railroad photography and should appeal both to serious railfans looking for new photo locations as well as to the more casual reader who just likes nice train pictures.

LOCOMOTIVES OF THE CHICAGO & EASTERN ILLINOIS PART III by Ray Curl; The Chicago & Eastern Illinois Railroad Historical Society; 1998; 104 pp.; softbound; available from the Society at P.O. Box 606, Crestwood, IL 60445-0606; $15. This is the Spring-Fall 1998 issue of the Society's fine publication THE C&EI FLYER, and it is a special, enlarged issue devoted to the diesels of the C&EI, put together largely by the late Ray Curl. The front and back cover features a wrap-around color view of a C&EI passenger train that was used as a company Christmas card in 1950. The volume is nicely printed, and photographs of nearly every diesel operated by the C&EI are included; there is a complete roster.

GHOST RAILROADS OF INDIANA by Elmer G. Sulzer. Reprinted by Indiana University Press 1998; 264 pp.; hardbound; $49.95; available at bookstores or by calling 1-800-842-6796. Also available are GHOST RAILROADS OF KENTUCKY, 258 pp.; $49.95; GHOST RAILROADS OF TENNESSEE, 328 pp.; $59.95.

Indiana University Press has re-released three books that Sulzer, Peabody Award winner and co-founder of IU's Department of Radio and Television Broadcasting, originally published privately between 1967 and 1975. Sulzer covers all abandonments of significance up to his time (excluding electric interurbans and short industrial spurs) in each state, providing a brief history of each line, in which he explains why it was built, what commodities it hauled, and what led to its downfall. This pattern of narration is broken up not only by the many fascinating illustrations, but also by interesting stories—about wrecks, outstanding people, or unusual occurrences—interspersed throughout the book (i.e., the conductor on the Midland who stopped his train for a half hour to search for a hat a passenger had lost; the runaway on the "Corned Beef & Cabbage" that ended up in someone's basement).

Each volume is chocked full of railroad tidbits from long-gone branches and railroads: Each has over 300 black and white photographs, a smattering of color shots, a couple dozen maps, plus timetables, passes, tickets, and track profiles. Appendices in each book include a bibliography, locomotive rosters from several abandoned railroads, and abandonments listed by company.

The three books do differ in certain ways. KENTUCKY is relatively choppy, jumping from one abandonment to the next, while TENNESSEE contains longer narrative and more anecdotes about each line. INDIANA falls somewhere in between. Unfortunately, the books have not been updated; thus, they do not report on recent abandonments. Still, every one is a worthwhile purchase, especially for anyone interested in the history of railroading in the Midwest. *James P. Ziegler*

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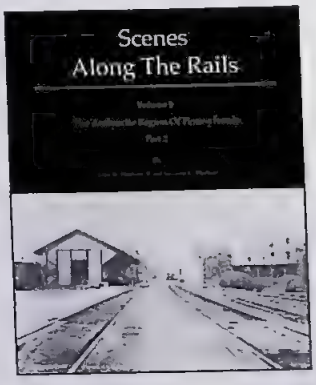

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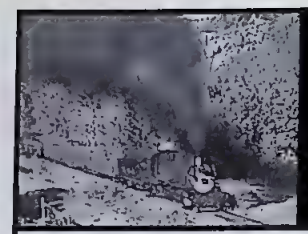

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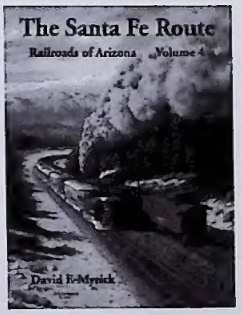

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Advertising Index

A&R Productions 96
Abracadata 17, 19
Jim Adams Railroad Books 106
Allied Model Trains 108
Alturas-Wrymco Railroad Museum 93
American Models 99
Benchmark Publications 24
Brosamer's Bells 17
Bytown Railway Society 105
California State Railroad Museum 23
Catenary Video Productions 22
Al Chione 50
Clear Block Productions 116
John Hugh Coker 96
Daylight Sales 95
Depot Square Publishing 111
Derail Books 85
Durham Publishing 21
Express Press Limited 108
Galloping Pictures Inc. 12
Fred and Linda Giltay 113
Goodheart Productions 6
Great Northern Pacific Publications 113
Heimburger House Publishing 101
Herron Rail Video 2
Holiday Vacations 109
Innovative Rail Works 101
Jelsma Graphics 97
Key, Lock & Lantern 112
La Belle Woodworking 104
O. Winston Link Railway Productions 93
Carl Loucks 17
Maupintour 13
Merrill Lynch 112
Model Die Casting 41
Model Railroad Industry Association 101
Morning Sun Books 50
Nestle's Railroadiana 101
NYC System Historical Society 113
O&WRHS 113
Original Whistlestop 106
Penn State University 11
Penn Valley Pictures 115
Pentrex Media Group 15, 20, 63, 89, 107, 112
Perry's Hobbies 111
Pine Tree Press 22
Plets Express 12
Portola Railroad Museum 95
Poster Plus 19
Rail History Prints 98
Railroad Avenue Enterprises 25
Railroad Research Publications 113
Rails N Shafts 102
Railslide Collector/A. Romano 112
Railway & Locomotive Historical Society 24
Revelation Video 85
River Raisin Models 51
Rons Art Graphics 26
Ron's Books 110
Ted Rose 15
RPC Publications 98
S-Helper Service 17
Greg Scholl Video Productions 16
Service Printing 95
The Short Line 101
Signature Press 113
Southern Pacific Historical and Technical Society 104
Star Headlight 51
Sudance Publications Ltd. 27, 112
Switchstand Publishing 21
Timber Times 109
TLC Publishing 29
Trackside Canada 22
Trackside Prints 21
Trains Unlimited, Tours 85, 112
Transquip 26, 105
Video Classics 101
RR Wallin 113
White Pass & Yukon Route 15
Wisconsin & Southern Railroad Company 112
RW Young Enterprises 98

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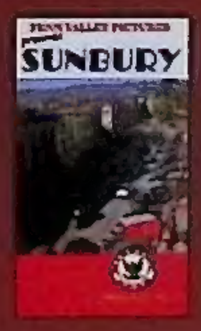

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